VOGUE

YOUR MONEY'S WORTH

How to dress well
How to live well
How to marry well

WHATEVER YOUR INCOME

ADVANCE RETAIL TRADE EDITION

see section facing page 114

OCTOBER 15, 1941
PRICE 35 CENTS
40 CENTS IN CANADA

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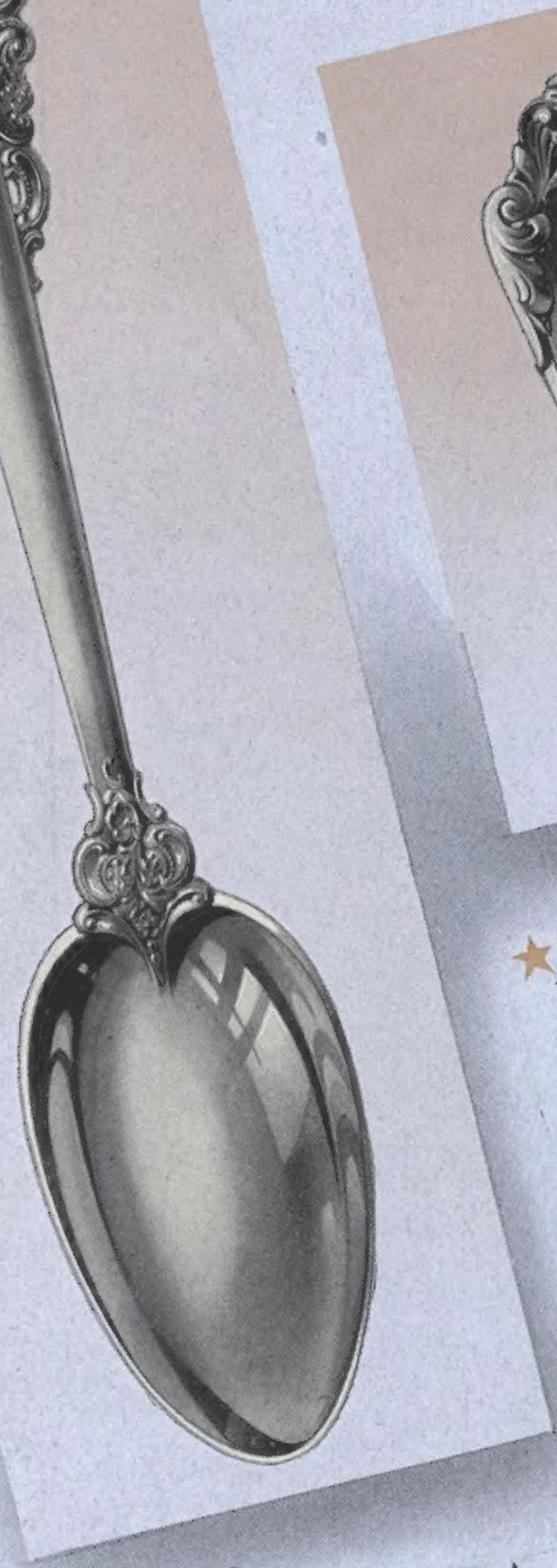
America's Finest Sterling Patterns have ★ unusual craft features

ROSE POINT

STRADIVARI

SIR CHRISTOPHER



GRANDE BAROQUE

★ The Great Master patterns in Wallace Sterling (solid silver) are most treasured for their exquisite craft features. These delightful patterns are fully formed . . . Beautiful in all 3 DIMENSIONS. This is a much desired hand-wrought quality not found in ordinary sterling.

3rd dimension Beauty

SEND FOR FREE GUIDE TO BETTER STERLING VALUES

Wallace Sterling is sold exclusively by established retail stores where values are known to be honest and "customer satisfaction" is an unquestioned rule. Ask your jeweler or write to Wallace Silversmiths, Wallingford, Connecticut for a new booklet containing pictures and authoritative information about America's Finest Sterling Patterns.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

RAWLINGS

Resplendent red Wool, its imperial jacket traced with golden embroidery—and faced with dark Mink

Made-to-order Original

HOW CAN YOU KNOW that a glove is Truly Superb? That it will look and feel as rich, months hence, as it does now? That its leather is the most select, its craftsmanship the most perfect that deft fingers and knowing minds can create? Simple! Look inside the wrist. You'll see this emblem . . . your assurance, always, of **truly Superb gloves.**

CARESSKIN (*glace*) and SUPER-LAVO Doeskin (*baby lamb*) gloves, $3.50.
MO-LAVO Doeskins (*mocha lamb*), $5. Others, $2.50 and up.
All are washable.

SUPERB GLOVES ARE MADE ONLY BY THE SUPERB GLOVE COMPANY, JOHNSTOWN, NEW YORK

Bonwit Teller

Nettie Rosenstein

Devastating black Rosenstein taffeta selected by Hildegarde for her engagement at the Savoy Plaza that begins this month. It has all Hildegarde's gay, bubbling charm, her champagne kind of chic. That's Nettie Rosenstein's genius . . catching spirit and pure female loveliness in folds of fabric. This black silk taffeta 285.00 Misses' Salon, Sixth Floor

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

DOBBS *says*

COVER YOUR HEAD AND SHOW YOUR FACE

DOBBS HATS *PARK AVENUE AT 53RD STREET*

...and at Fine Stores Everywhere

Vogue
October 15th, 1941

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Vol. 98, No. 8
Whole No. 1662

Dark, luxurious baum marten in a magnificent wrap from our brilliant Autumn collection of furs . . created by our expert furriers for the most important occasions in your life.

FIFTY-SEVENTH STREET WEST, NEW YORK

NOW, THAT NEW, TWO-PIECE LOOK in your coat . . . the hip flattery of a peplum effect achieved with the fur that drapes almost like velvet. Slimming fullness, deft artist folds to define your figure. In glove-soft Persian dyed by Hollander to deep, glowing *jet* black. 995.

at **BONWIT TELLER** . . *New York* • **MARSHALL FIELD** . . *Chicago* • **NEIMAN-MARCUS** . . *Dallas*

Elegance with discretion. New look — to this golden wool dinner jacket and bag encrusted with shining black sequin and braid embroidery. New look — to tight gloves under loose bell sleeves. New look -- to the clusters of canary "diamonds" in your ears. For cocktails, for dinner, for restaurant dancing — elegance with discretion. Accessory Departments, on the Street Floor

LORD & TAYLOR—New York and Manhasset

Van Raalte
"MIRROR, MIRROR ON THE WALL,
WHICH IS THE FAIREST
ONE OF ALL..."
SWING GOWNS
You'll look especially graceful in any one of these swing gowns with wide, sweeping skirts. They're of sleek knitted rayon jersey which drapes so beautifully. Sold at popular prices in the Knit Underwear Departments of better stores everywhere.
"BECAUSE YOU LOVE NICE THINGS"
VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

Candle-light Colors: As the first mill to introduce fine American-made Woolens for Evening... initiating a major fashion... Hockanum again creates a group of jewel-like colors specially dyed to be most beautiful under night-light.

HOCKANUM Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Company, North Andover, Mass. • J. P. Stevens & Co., Inc., Empire State Building, New York, Selling Agents

We've come to make you beautiful!

The three basic Milkmaid preparations:

MILKMAID CLEANSING MILK, 80% fresh dairy milk—a superb skin cleanser that is washed off the face.

MILKMAID EMULSION, a rich emollient, helps soften the skin, is a marvelous powder base.

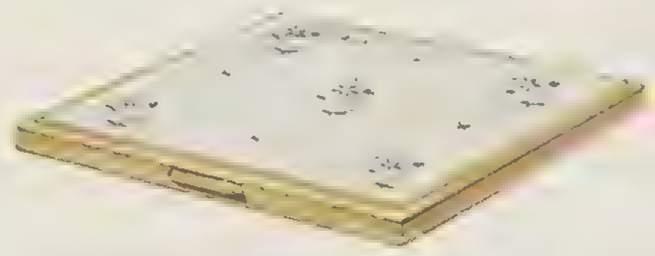
MILKMAID NIGHT MILK, 42% fresh dairy milk plus pure vegetable oils and a remarkable absorbent base. $1.75 each.

MILKMAID ANNOUNCES

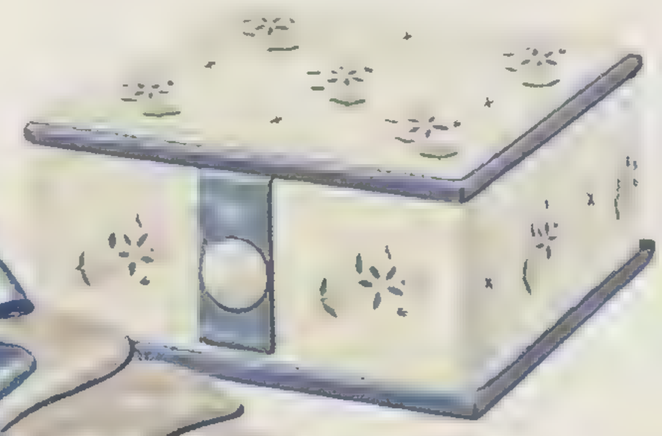
9 new, wonderfully different, refreshingly effective preparations, MADE WITH MILK *and several exquisite accessories*

Remember when Milkmaid Cleansing Milk made its début a year ago? What a sensation it caused! Milkmaid had discovered the long-coveted secret of keeping milk fresh in a cosmetic. Now Milkmaid has perfected nine new preparations each made with milk, each the first of its kind. (Imagine a lipstick made with rich country cream!) Go to your favorite shop today, ask about this new, exciting, *milky way* to beauty!

MILKMAID LIPSTICK AND CREAM ROUGE, made with rich, pasteurized sweet cream to give a lovely smooth-as-satin bloom. Each, $1.50



MILKMAID COMPACT, a wafer-thin white calf-skin compact sprinkled with pink and blue flower sprigs For loose powder. $3.00



MILKMAID FACE POWDER, a fine-milled powder made with fresh sweet cream, pasteurized. Sweet floral scent. $1.75

MILK FOAM BATH, 70% dehydrated milk. Bursts into fragrant milky foam in hot water. $2.75

MILKMAID BATH COLOGNE, heady fragrance lasts for hours. Contains some of the rich milk base used in the revolutionary Milkmaid Cleansing Milk. $2.50

MILKMAID BATH POWDER, fine-textured powder made with just the right proportion of milk to match Milkmaid's other bath accessories. $1.50

MILKMAID SACHET POUF, sachet aged in hot, dry chambers until it acquires the bouquet of flowers-in-full-bloom. Fragrance lasts, blends with any other perfume you wear. Set of three quilted, satiny cushions, $5.00

Not illustrated:

MILKMAID COMPLEXION SOAP, contains some of the rich milk base used in Milkmaid Cleansing Milk. 3 cakes for $1.75

MILKMAID BATH SOAP, contains 10% Milkmaid Cleansing Milk Base. Bath-size cake, $1.75

MILKMAID

At better department stores everywhere. If not available, write Milkmaid, Inc., 647 Fifth Ave., New York

Dining Informally

Classic silhouette in black rayon crepe with embroidered motifs of rhinestones and simulated pearls, $69.95.

I. MAGNIN & CO.
CALIFORNIA — SEATTLE

KISLAV

the washable wonders!

Kislav doeskins,* rich, deep-textured, ***the ultimate in gloves,*** are famous for the way they wash and wear. Dark or light, Kislavs are very happy in a soap**-and-water bath; emerge from sudsing spic and span, soft and smooth. And these extraordinary doeskins outwear several pairs of the ordinary kind! In all the important colors. At fine stores.

*doeskin-finished lambskin. **we recommend Ivory Flakes.

George Platt Lynes

Modern Scene

. . . an interpretation by Henri Bendel

Henri Bendel
10 WEST 57
NEW YORK

Kerry Cricket

IS YOUNG AMERICA'S JUNIOR SPORTSWEAR

Black and white Men's Herringbone Tweed by Shamokin with that homespun look and feel that makes you think of Scottish moors . . . and Kerry Cricket. The jacket is about $15.00 . . . The Slacks are about $11.00 and the skirt about $8.00. The rayon crepe shirt, a Cricket original, too, comes in white, green, red and brown at about $4.00. Junior sizes 9 to 17. . . AT AMERICA'S FINEST STORES

KERRY CRICKET • ST. LOUIS, MO.

100% WOOL

Shamokin

WOOLENS LOOMED EXCLUSIVELY FOR KERRY CRICKET

Shades of Night...

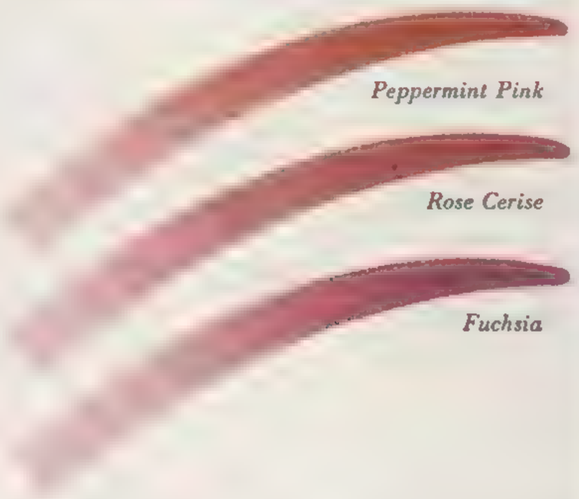
AFTER-DARK BEAUTY

by Du Barry

NEW LOVELINESS FOR YOUR GALA EVENINGS

• After dark—a blaze of lights! The golden brilliance of theatre lobbies, and dazzling marquees . . . the amber glow of night-club lights . . . the sparkle of crystal chandeliers. Will they make a beauty of you—or drain the color from your face in a flash? It all depends on your make-up.

More make-up isn't the answer! Your evening lipstick and rouge must be color-keyed to compensate for the yellow tones of artificial lights. There's a color for you in Du Barry Shades of Night . . . three make-up tints created and tested under night lights . . . Peppermint Pink, Rose Cerise, Fuchsia.



Ask the Du Barry Beauty Advisor at your favorite cosmetic counter to give you a color analysis. Let her suggest a complete *related* make-up that will inspire your public to say—"You look lovelier than ever tonight."

Du Barry Lipstick and Rouge in three Shades of Night, each ***1.00***

Costume by Hattie Carnegie

Du Barry BEAUTY PREPARATIONS

By Richard Hudnut . . . Featured in the Hudnut DuBARRY Salon, 693 Fifth Avenue . . . and at better cosmetic counters

Copr. 1941—American Viscose Corp.

An American Original by *Nettie Rosenstein* in an embroidered *Crown* Tested Rayon crepe.*
As seen at Bonwit Teller, New York; I. Magnin, California; Neiman-Marcus Co., Dallas.

**Reg. U. S. Pat. Off.*

"Curved is the line of beauty . . ."—an old phrase for a new silhouette . . . and a costume designed for the lover of all fine things. Soft-shouldered coat with fragile waistline curving into magnificent pockets—buttoned with gilt sunbursts. $135. Unseen, the slim dress beneath—scroll yoke at throat and waist. $110. Black only. Marshall Field Originals in our new 28 Shop.

George Platt Lynes

MARSHALL FIELD & COMPANY CHICAGO

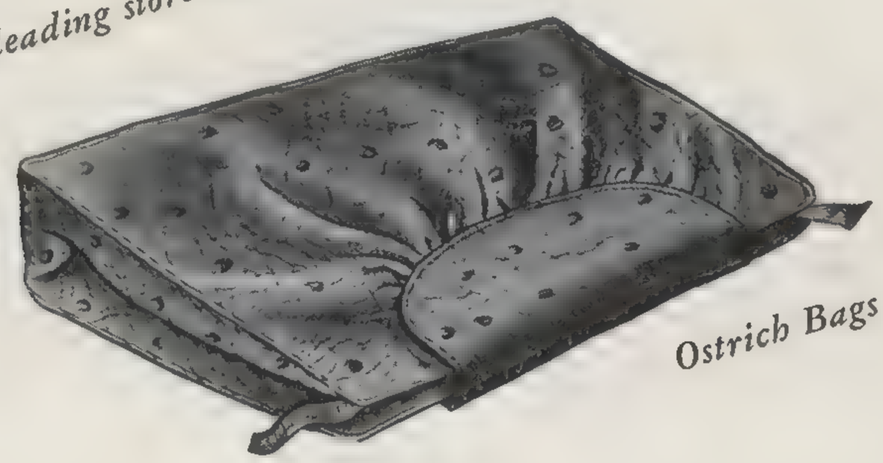
Newton Elkin chooses Ostrich!

Dramatic new shoe accent for autumn costumes, fashion sponsored by America's leading stores in black, natural, wine, green, brown and blue.

Bonwit Teller
Philadelphia

Marshall Field & Company
Chicago
and leading stores in other principal cities

Lord & Taylor
New York



Ostrich Bags by Coblentz

shimmer top . . . our extraordinarily beautiful dinner gown. Not white, but softer, more like the color of candlelight. Slinkily dazzling, those spaghettis of bugle beads looped into razzling rows of argent-fringe. Heavy, fine-textured rayon crepe, misses' sizes. 125.00.

Altman evening salon, third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

Matinee Modes

stress *YOUTH FOR YOU*

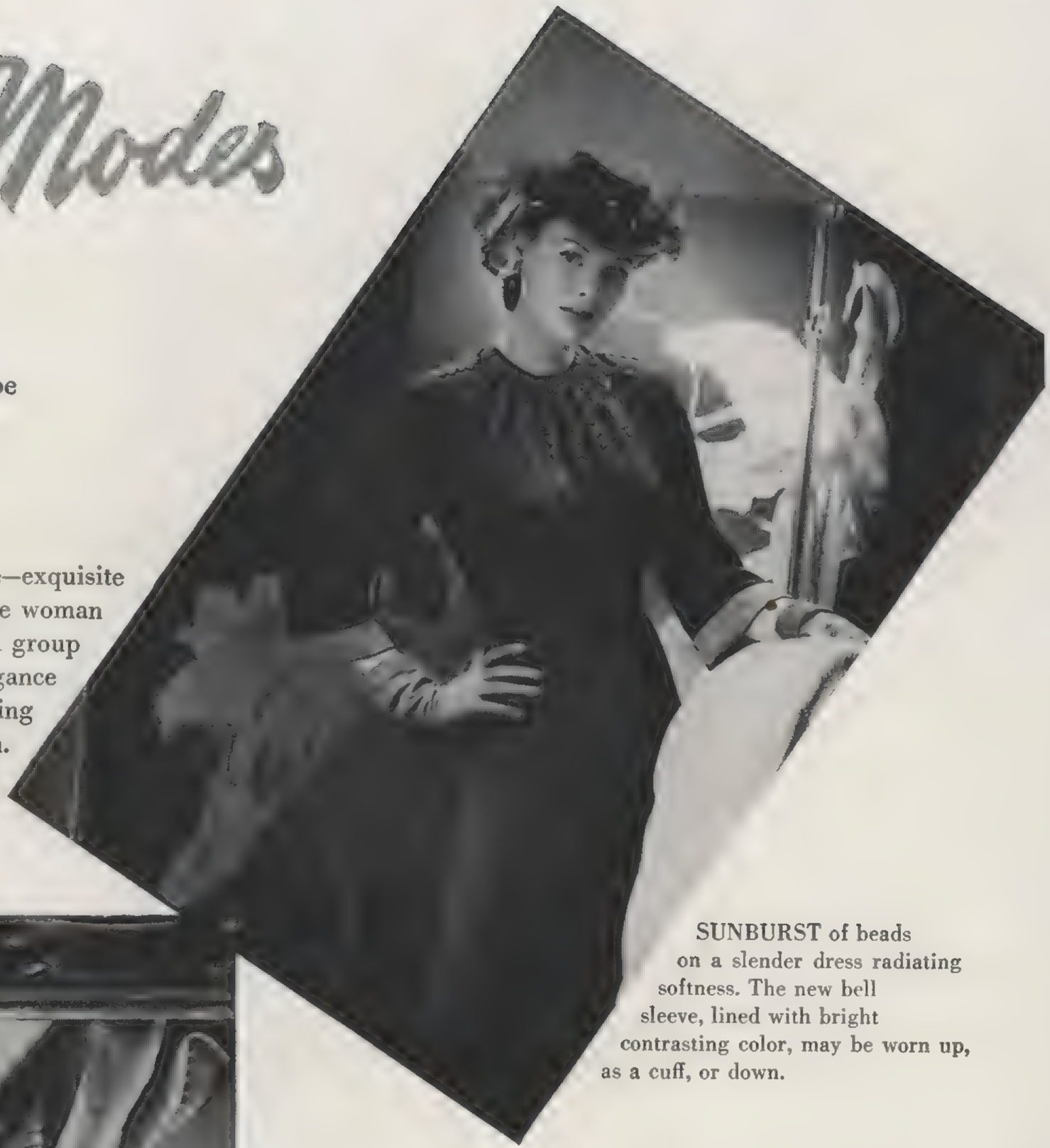
Sizes 14 to 20 *and* up to 44

in Mallinson's **WHIRLAWAY** rayon crepe

woven with *Celanese** yarn

Lines of youth and grace—exquisite detail, superlative fabric—for the woman who cannot be content with less. A group of new fashions with the quiet elegance your festive program calls for. In all the leading new shades. About $20 each.

Below: CUFF CONTRAST . . . charm of the Chinese influence in Mandarin sleeves with delicate bead embroidery and the Oriental clip. Tucked shoulders.



SUNBURST of beads on a slender dress radiating softness. The new bell sleeve, lined with bright contrasting color, may be worn up, as a cuff, or down.

CORDED COINS of self-piping and dainty tucks for soft, young lines.

At leading stores everywhere, or write MATINEE MODES, 1400 Broadway, New York City • Sponsored by PRICE-SCHLESINGER, INC.

*Reg. U. S. Pat. Off.

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HE: How about dinner at the Waldorf, Sue? And a bit of dancing—

SHE: I'd love it—I'm dying to show off my new plaid evening cape and Tussy *Kiltie Red* make-up...

HE: You look *adorable*—I know that!

HE: Your lips look so much smoother than other girls' lips—

SHE: That's Tussy Lipstick for you! It keeps my lips feeling soft and smooth—even in chapping weather. *Very* creamy-textured!

Tussy *Kiltie Red*

new fall lipstick shade— saucy as the dickens!

• Nestling inside its pert, specially designed package trimmed with pleated plaid ribbon—your fall lipstick in Tussy's newest shade, spanking-smart *Kiltie Red*. $1.00.

NEW! Tussy's *Kiltie Red*, to give your mouth rich, provocative color ...thrilling as bagpipe music! Wear *Kiltie Red* make-up with air-force blue, green, brown, beige, black, white, evening pastels. Since it's Tussy lipstick, it *stays* on. Indelible as a girl could wish. Lends lips a smooth, vital look! Choice of 11 Tussy shades. Lipstick, $1. Cream Rouge to match, $1. Compact Rouge, 55¢. Nail Polish, 50¢.

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Lehn & Fink Products Corp.

Tussy *for that young, young look—*

TUSSY LIPSTICKS . . . TUSSY EMULSIFIED CLEANSING CREAM . . . TUSSY RICH CREAM . . . SAFARI FACE POWDER . . . TUSSY WIND & WEATHER LOTION . . . AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

Jewels by
Mermod-Jaccard-King
Saint Louis

Pair of Sapphire and Diamond Clips . . $2450.00
Diamond and Sapphire Ring $1475.00

Black Satin Dress created for Vandervoort's by Louise Barnes Gallagher . . $125.00
Fur Hat by Lilly Daché $45.50

Dress by
Scruggs-Vandervoort-Barney
Saint Louis

Beauty for Every Bride in Towle Sterling

As a bride-to-be, you have many dreams . . . dreams of tulle veils, a candle-lit church, a long, lazy honeymoon . . .

But you're down-to-earth when you choose the Sterling (solid silver) that will be one of your proudest possessions.

In the simple Colonial lines of Towle's new Silver Flutes are reflected your dreams, your taste, your desire for finest craftsmanship. . . . Like other Towle patterns, Silver Flutes is reasonably priced. A "Place Setting" of six essential pieces costs only $16.75. See it at your jeweler's soon.

Bride's Buffet Box by Towle

Simply lift off the top of the Bride's Buffet Box and you have a beautiful, permanent, velvet-covered tray for the silver drawer in your buffet. It is furnished with Silver Flutes in the following sets:

Petite Set — *16 pieces for four*	$48.75
Dinette Set — *30 pieces for six*	$85.75
Party Set — *48 pieces for eight*	$137.25

SYMPHONY
LOUIS XIV
CRAFTSMAN
ROYAL WINDSOR
CHASED DIANA
a true Bride's Pattern
Flutes
In the
Colonial Manner
for
formal dinners
or
smart
luncheons
Sterling only
by Towle
with craft traditions
since 1690
NEW BOOK FOR BRIDES — "How to Plan Your Wedding and Your Silver." Twenty-four fascinating pages. Very practical and a priceless record.
Write for pictures and prices of all TOWLE patterns with chart of engraving suggestions.
THE TOWLE SILVERSMITHS — Dept. K-10
Newburyport, Massachusetts
Please send free folders on _____ patterns.
I enclose 10 cents for new book.
Name and Address _____

very Saks Fifth Avenue:

The 1913 {Swathed Hip / Slit Skirt} worn by Gertrude Lawrence

Back to the skirt wrapped close around your hips, back to the naughty slit skirt . . . attention to a well-turned ankle. Personal choice of the star of "Lady in the Dark." Magenta on black plum or emerald (right). Two shades of gray or blue (above). 10 to 18. **35.00** each Floor for Debutantes. New York, Chicago, Beverly Hills, Detroit.

In Althal rayon crepe woven with Celanese* yarn.

*Reg. U. S. Pat. Off.

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LON PROD. CORP.

Revlon's
new shade
Hothouse Rose
in nail enamel • lipstick • cheek stick

Beautiful as lush, velvety roses by candlelight...with the sheen of priceless rose damask...like that one perfect rose you saw in your garden shimmering with dew. At last! "Hothouse Rose," the new Revlon shade you've been waiting for . . . away from the vivid reds into a rosy, romantic prettiness. Wear "Hothouse Rose" in that superb "seems-to-stay-on-forever" Revlon Nail Enamel to keep busy hands looking pampered and flawless always. And with it, to give your lips and cheeks that wonderful glow you get from rose-shaded lights, wear "Hothouse Rose" in the fame-making Revlon Lipstick and the Revlon Cheek Stick (cream rouge).

Nail Enamel, 60c • Lipstick, 60c, $1.00 • Cheek Stick, $1.00

The Lucky Incident

that taught me how to buy furs wisely

"Remember my fur coat that looks well even after the way I've worn it? Well, today when my furrier removed the old lining he showed me a convincing tip on what to look for when I buy my new furs. For there on back of each pelt was the Hollander stamp!"

HOLLANDER CHALLENGE:
If your fur coat has given you exceptional service, look on back of the skins. See if you, too, don't find there the famous Hollander mark.

AND WHEN YOU BUY NEW FURS,
your retailer will be glad to show you the Hollander mark on pelt or tag. For over 50 years this mark has meant long-lasting color and lustre. The price of furs depends on quality of skins and workmanship. But whether you pay much or little, the Hollander stamp tells you your furs will keep their beauty longer.

HOLLANDER BLENDED MUSKRAT

You'll find the
HOLLANDER *mark on* **FURS**
that keep their beauty longer

New Wrapover Fashion

in Hollander Mink-Blended Muskrat. The rich stripings (either wide or narrow) of this luxury fur flow from shoulder to hem. The generous, full body meets in Tuxedo closing or can be held snugly in the new wrappy, hip-hugged way. And blended by the famous Hollander craftsmen, just as they blend real mink itself, this fur keeps its beauty longer.

Gorgeous

TROUSSEAU BLANKETS

YES! . . . There *is* "something special" about Springfield blankets. Even a photograph shows how extra soft, rich, and colorful they are. And when you see them in a store feel how springy the nap is. That's because Springfields are all wool and based on thick "crimpy" fleeces from the Tennessee bluegrass country.

What a gorgeous gift to thrill a bride! Or to satisfy *your* long-felt want for a really finer blanket at a reasonable price.

SPRINGFIELD WOOLEN MILLS COMPANY, SPRINGFIELD, TENN.

Sponsored and distributed by WAMSUTTA MILLS, *makers of "Supercale" Sheets, New Bedford, Massachusetts.*

BLANKETS ILLUSTRATED ARE "PRINCESS" AND "MCKENZIE"

A bright home leads to pleasant living

Hunnemannia and Desert Holly,—one of a series of arrangements illustrated and diagramed in the book offered on this page.

•

There are many interesting ways to serve Coca-Cola. But it should always be served ice-cold. Pre-cool the bottles in the refrigerator and bring them in arranged in ice. Many people will want to drink Coca-Cola right out of the bottle. The easy way to buy it is in the handy six-bottle carton from your dealer.

The Six-Bottle Carton

Nothing can brighten a home so effectively—or inexpensively—as flowers, especially if they are tastefully arranged into charming designs. And nothing brightens the most important part of a home . . . the people in it . . . like delicious, ice-cold Coca-Cola. Everybody welcomes the life and sparkle of this refreshing drink. It's one of the simple things that make living more pleasant.

Size of book 7″ x 9″

NEW! VOLUME 2

Send for this Entirely New Book

This new and larger 1941 edition of "Flower Arranging" by Laura Lee Burroughs contains *new* pictures, *new* material, 48 new, beautiful photographic color reproductions of flower arrangements, with designs, descriptions and many suggestions. Send your name and address (clearly printed) enclosing ten cents in coin or stamps (to cover cost of handling and mailing) to The Coca-Cola Company, Atlanta, Georgia, Dept. VO.

COPYRIGHT 1941, THE COCA-COLA COMPANY

JABOT PERFUME

(PRESENTING THE $16.50 SIZE)

LUCIEN LELONG

This winter, of all times, you need a real vacation. Come on out and have some fun—restore your energy for the vital months ahead—at Southern California's all-winter pageant of joyous entertainment.

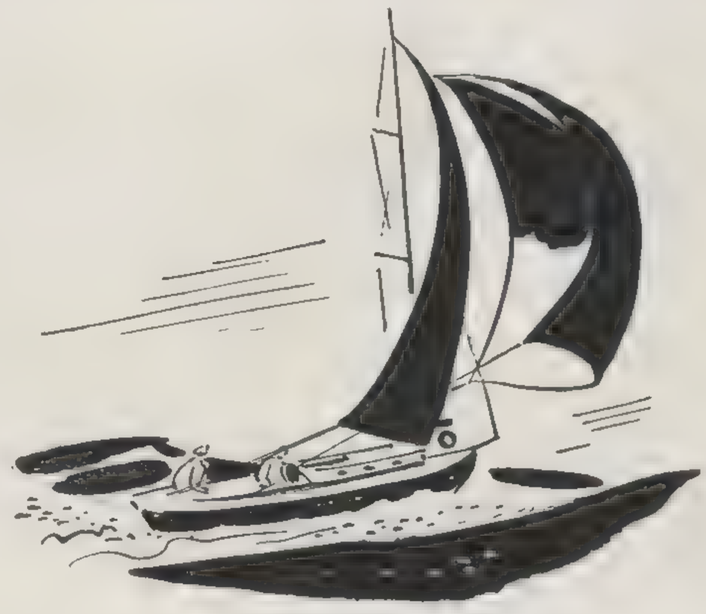
Yes, get *clear away* for a while. Let this bright All-Winter Sun Festival put fire in your eye and bounce in your step. More than 300 special events—rodeos, fiestas, regattas, parades, sport thrillers—all added to the ocean and mountain and flowering desert scenery, and a sunny climate as mild as springtime.

Play hard or play easy. Visit the Old Missions, chase golf balls around, see foreign colonies and big trees and romantic Santa Catalina and the mighty industries of Los Angeles County . . . oil, movies, oranges, national defense. Join the spirited night life. To sum up: have the time of your life, rest, relax, refresh yourself.

FASTER TRAVEL! Lower cost! Even from New York, Southern California and the "Sun Festival" are just overnight by plane, as little as two business days by fastest train, four to seven by auto or bus. Because Southern California is a *year 'round* playground, costs average 18.5% under those of 20 other leading U. S. resorts. Accommodations for every taste and budget in Los Angeles, Beverly Hills, Glendale, Pasadena, Pomona, Hollywood, Santa Monica, Long Beach, and other cities of Los Angeles County and its neighbors.

FREE: *New Book Plans Your Trip!*

For your Southern California trip: new unique book, answers all your questions about what to see and do, how to get here and time required, weather,



what to wear, detailed cost schedules, etc. Lavishly illustrated. Crammed with impartial facts available only through this non-profit community organization. Use valuable coupon, at left below, *now,* and get your free copy by return mail.

Early "SUN FESTIVAL" Events

POLO—Tournament Matches during December • *FOOTBALL*—Rose Bowl, East vs. West, Jan. 1. • *CHRISTMAS*—Famed outdoor parades, lighting spectacles, concerts, celebrations. • *YACHTING*—Christmas Regatta, Dec. 27-28. • *RACING*—Santa Anita Park, Dec. 31 to March 16. • *PARADE*—Tournament of Roses, Pasadena, Jan. 1. • *GOLF*—$10,000 Los Angeles Open, Jan. 9-12. Many other tourneys. *Write today for free folder*

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When you arrive, take advantage of the unique and helpful services offered by our famous Free Visitors' Bureau in downtown Los Angeles (505 West 6th Street). Information, literature, 26 services—all free. Nothing else like it in the country.

All-Year Club of Southern California

Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for tourists, the attractions are unlimited.

FREE—MAIL COUPON TODAY

All-Year Club of Southern California,
Sec. 10-K, 629 So. Hill St., Los Angeles, Calif.

Send me *free* book with complete details (including costs) of a Southern California vacation. Also send free routing by ☐ auto, ☐ rail, ☐ plane, ☐ bus. Also send free booklets about counties checked: ☐ Los Angeles, ☐ Orange, ☐ Riverside, ☐ Santa Barbara, ☐ San Diego, ☐ Ventura, ☐ Kern, ☐ San Bernardino, ☐ Sun Festival Events Folder.

*Name*_____

*Street*_____

*City*_____ *State*_____

(Please print name and address)

VOGUE'S TRAVELOG

a directory of fine hotels and resorts

If you want further information about the hotels or resorts listed in these columns, write Vogue's Travelog, 420 Lexington Ave., New York City.

ARIZONA

CHANDLER

San Marcus Hotel & Individual Bungalows. 250 acres of luxurious playground, 18-hole golf course. Swimming. Tennis. Riding. Robert Foehl, Manager.

TUCSON

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel and Baths

A resort establishment of distinction at America's most popular Spa. Complete bathhouse facilities. Curative hot waters, owned and recommended by U. S. Gov't for arthritis, high blood pressure, heart disorders, etc. Golf. Riding horses. Scenic highways. Zestful climate of the pine clad Ozark foothills. Cuisine for epicures. For folder & tariffs, write W. E. Chester, Gen. Mgr.

CALIFORNIA

BEVERLY HILLS

Beverly Hills Hotel & Bungalows. Early California charm; thoroughly modern. Continental flavor. Year 'round social & Movie center. Pool. All sports. E.P.

LA JOLLA

Casa de Mañana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

SANTA BARBARA

San Ysidro Ranch. 650 mountainous acres overlooking Montecito & Pacific Ocean. Charming cottages. All sports—American Plan, $6. up. Booklet.

COLORADO

COLORADO SPRINGS

Broadmoor Hotel—in shadow of Pike's Peak, sports and social center of the Rockies. Metropolitan luxury, smart entertainment. Brochure on request.

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Seven suggestions for a new place to go this winter

This winter more than ever, most of us could do with a change of scene. Instead of going to the same place you've always gone, we suggest you raise your sights and look westward to the warm winter playgrounds of Arizona and California.

Fast Southern Pacific trains bring these thrilling western places closer than you may think. For example, in a two weeks' vacation, from Chicago, you can enjoy *eleven days* in Arizona or California if you go and return by train!

FOR SUN SPORTS

1. Southern Arizona guest ranches and resorts range from real old-time cattle ranches to luxurious establishments with golf courses and swimming pools. Southern Pacific's main line trains to Southern Arizona are the *Golden State Limited* and *Californian* from Chicago, *Sunset Limited* and *Argonaut* from New Orleans. Streamlined *Arizona Limited* (Chicago-Tucson-Phoenix) starts December 15.

P. S. Quickest way to see Carlsbad Caverns on your trip to Arizona or California is from El Paso on Southern Pacific. All-expense side trip costs only $9.75 from El Paso, center of the border vacationland.

2. Hotel Playa de Cortés, Guaymas, Mexico—"the desert resort by the sea"—opens December 1. It's a short train trip from Tucson, Arizona. Take Southern Pacific's Sunset or Golden State Route to Tucson, where you board the Guaymas Pullman. Fine deep-sea fishing, riding, tennis and swimming.

3. Palm Springs, sunny oasis on the California desert, is served exclusively by Southern Pacific's Sunset Route and Golden State Route trains. Here the average temperature at noon in the dead of winter is 81°.

4. Southern California...Los Angeles, Hollywood, Santa Barbara, San Diego. Four Southern Pacific trains daily from the East to Los Angeles.

Join Southern California's All-Winter Sun Festival. More than 300 events.

5. San Francisco and Del Monte . . . cosmopolitan and fashionable fun. Southern Pacific has the finest and fastest train service to both places.

FOR SNOW SPORTS

6. Yosemite National Park. Spectacular ski runs in the High Sierra. Luxurious hotel accommodations. Yosemite is conveniently reached by Southern Pacific.

7. Norden-Sugar Bowl, a new ski center in California's High Sierra, served exclusively by Southern Pacific's Overland Route trains (Chicago-San Francisco).

Mt. Shasta in California and Timberline Lodge in Oregon are also served by Southern Pacific.

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S·P

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Endocreme differs from all other creams because it is the only cream which contains Activol* as its active principle — and the use of this very special ingredient in a beauty cream is limited exclusively to Endocreme.

Endocreme is the result of well-planned scientific research and its formula was perfected by doctors for face, neck and hands.

WHAT IS ACTIVOL and HOW DOES IT WORK?

Activol is the counterpart of a substance which occurs naturally in the body in the younger years. But as women grow older, this natural supply decreases.

It is this decrease which is particularly responsible for the loss of youthful firmness, texture and color in women's skins.

It is this decrease that Activol helps to rebuild. When Endocreme is applied as directed, its contained Activol is absorbed by the skin and then exerts its active influence to help make it look youthful again.

WHAT IS ENDOCREME'S SUCCESS?

Endocreme has successfully survived four years of clinical and medical investigations. Endocreme has been tested by thousands of women all over the country under a wide variety of conditions: tested on skins growing old through advancing years, on skins prematurely aged by wind, weather and other deterrent influences.

Based upon clinical tests and also on an extensive nation-wide survey, seven out of every ten users who reported obtained satisfactory results. Many of these women were over thirty-five. Others were younger but with prematurely aging skins. But regardless of their individual difficulties, seven out of every ten of these women were pleased with their results with Endocreme. We believe that this large percentage might have been even greater if the simple routine of consistent application had been faithfully followed. Some of these satisfied Endocreme users may well be women in your own home town—perhaps your very neighbors.

CHARM AND CONFIDENCE REGAINED

An important part of the satisfaction that comes with Endocreme lies in the fact that, through its consistent use, women regain their charm and confidence in themselves. They rejoice in the clearer, firmer look of their faces. They radiate a new spirit of youth and their hearts rejoice. *They really dare to withstand any scrutiny of both men and women because they are sure of their looks.*

INVESTIGATE FOR YOURSELF

We urge you to investigate Endocreme yourself—test for yourself its vital influence in skin care. We urge you to try at least one jar—for 30 days' use—and judge for yourself its effect upon your own skin. Many users report tangible results within this time—some with more stubborn skins require longer

Endocreme is sold only by leading department stores and high-grade drug stores. When you do go to buy your jar of Endocreme, be sure to ask for your copy of "What Users Think of Endocreme." This informative booklet cites the happy results obtained by dozens of users of varied ages, results typical of the experiences of thousands of others on a wide variety of skins.

What Endocreme has done for others it may well do for you.

PLEASE NOTE CAREFULLY:

Ask for Endocreme by name; your salesgirl will gladly serve you. Remember there is only one genuine, original Endocreme. If your favorite store is sold out or has not yet provided it for you, send us your order for your first jar, sufficient for 30 days' use, together with $3.50. Address ENDOCREME, 551 Fifth Avenue, Dept. Vol, New York City. Your jar, with full directions for use, will be sent promptly *postfree*, together with your copy of "What Users Think of Endocreme." Do not put off using Endocreme. And be sure to call for it by name—ENDOCREME.

*Trade Mark

Each Jar is Sufficient for 30 Days' Use

Martex Midgets are the smart little terry fingertip towels that everyone's talking about.

It pays to pay a little more ... for Martex

Martex offers you bright, clear colors that will launder beautifully with ordinary care.

Depending on what you wish to pay, you can get luxurious deep piled Martex towels in lovely colors, or practical budget towels with plainer, less luxuriant pile, but the plied yarn underwarp assures WEAR, and makes certain that you get an excellent VALUE in whatever price range you select. Martex textures vary all the way from the extra soft—extra fluffy towels you'd naturally pick for baby's bath to those firm textures that men prefer for rub-down towels. But whatever the texture, the construction of every Martex towel is *balanced* to give you the most for your money. Ask to see these patterns at department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York City.

Martex Monarch—a big value at a popular price—plain white—colored borders. Fine for general household use or for active youngsters.

ELEGANCE, by *Carolyn** in winter coats of luxurious new wools

(A) Softness in easy casual lines . . . brilliance in the silvery button and belt ornament. (B) Furless, full, new in cut, this coat to wear with your fur scarves.

(C) Winter-long coat, the new front fullness achieved with stitching. Ripple collar of Red Fox dyed blue.

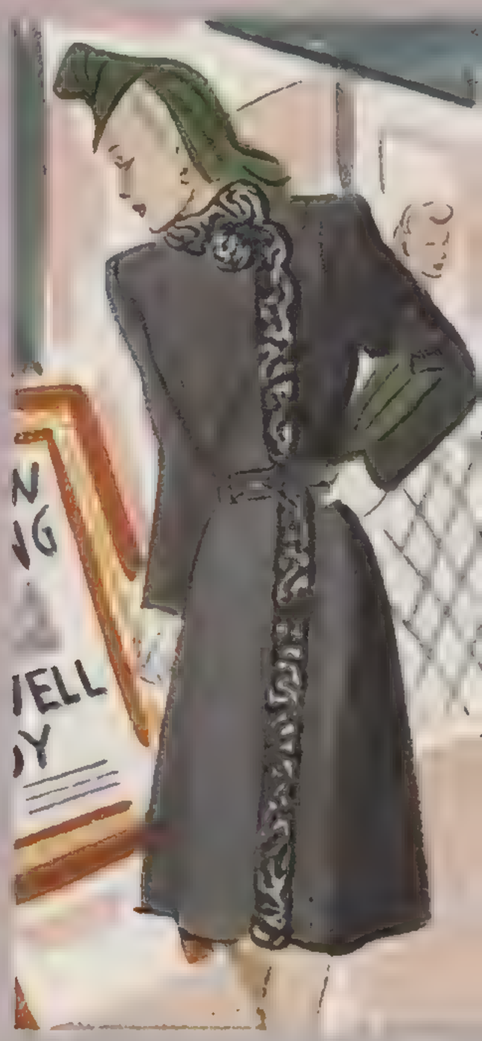
(D) For flattery, the coat with ripple collar of Lynx Fox. (E) For youth, the coat with front border and choir boy collar of Dyed Squirrel.

The Coats above tailored by Morris W. Haft & Bros., Inc.

(F) Newest line for a coat, fullness released from shirring, and the best-loved fur, Silver Fox, for the collar.

(G) Two line-lovely coats: with fullness held in at the waist and new saddle shoulders. (H) with front border and ripple collar of Red Fox dyed blue.

(I) Very young coat with new bib collar of dyed squirrel. Smart in black or in color.



(J) Suave town coat with border of lustrous Persian sweeping from collar to hem.

Untrimmed coats $39.95 to $45.00. Fur trimmed coats $69.95 to $119.50. Sizes 10 to 20. All lined with Duchess rayon satin.

Carolyn Modes are sold exclusively in the following cities by the following stores:

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Austin, Texas ..... E. M. Scarbrough & Sons
Albany, Ga. ..... Rosenberg Bros.
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Allentown, Pa. ..... H. Leh & Co.
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Baton Rouge, La. ..... Dalton Co.
Birmingham, Ala. ..... Burger-Phillips
Boise, Idaho ..... The Mode, Ltd.
Bozeman, Mont. ..... Riddle's
Bristol, Tenn. ..... H. P. King Co.
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Charleston, W. Va. ..... The Diamond
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For the name of the store in your city, write National Modes, 128 W. 31st St., New York City.

*Reg. U. S. Pat. Off.

BRILLIANCE, by *Carolyn** in frocks that favor rayon crepes woven with *Celanese* yarn

Two ways to brightness, (K) via color, in a dress with self bands of leather tucking, $19.95. (L) by a jeweled pin, on a dark frock with myriad tucks, $25.

Two in black with shining accents, (P) one with bugle beads forming a V-shaped yoke, $25. (Q) one with sequin circlets, shoulder high, threaded with velvet ribbon, $29.95.

(M) Fall's very newest—the high-color dress with front fullness . . . deep armhole . . . flashing rhinestone clasps, $29.95.

(R) Dusk-to-midnight dress with a new Chinese sleeve embroidered in metal threads and color, $29.95.

Two dark frocks with gleam and glisten: (N) in triple bands of color, gold thread embroidered, $29.95, (O) in square sleeves and bow of metallic embroidered cloth, $22.95.

Two in color: (S) The young frock with lighter-toned yoke and jewel-studded belt, $22.95. (T) The sophisticated frock with "gay nineties" looping, $22.95.

All these Garments at all shops listed below. Also at all shops on opposite page.

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Salt Lake City, Utah . . . . . **Auerbach Co.**
Seattle, Wash. . . . . . **Best's Apparel, Inc.**
Tulsa, Okla. . . . . . **Brown-Dunkin D. G. Co.**

Models (K), (T), (O) in "Trophy" a rayon crepe by Bloomsburg. Models (Q), and (R) in "Mosaic" an Althal rayon fabric origination. Models (P), (L), (S) in Guild Fabrics' "Pinpoint", a rayon crepe. Models (M), (N) in "Thornbark", Maxwell's rayon crepe—all woven with Celanese yarn.

*Reg. U. S. Pat. Off.

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Fashion says . . . Look slim and smart in all-black clothes and light up your face with All Clear Red. This beautiful new Dorothy Gray make-up is a true rich red . . . perfect with black; brilliant foil for all fall colors: air-force blue, neon red, autumn navy. All Clear Red lipstick in plastic case. $1. Cream or Compact Rouge, $1. Nail Polish, 60¢.
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A matched twosome in the new Dorothy Gray All Clear Red . . . Lipstick and Compact Rouge in clear plastic containers, gaily packaged in an all-clear box. Like all Dorothy Gray lipsticks, All Clear Red is creamy-smooth . . . softening to dry lips and indelible as can be. Lends your lips the sheen of satin, pulse-stirring with clear rich color. Dorothy Gray All Clear Red Make-up Set, (illustrated) $1.50.
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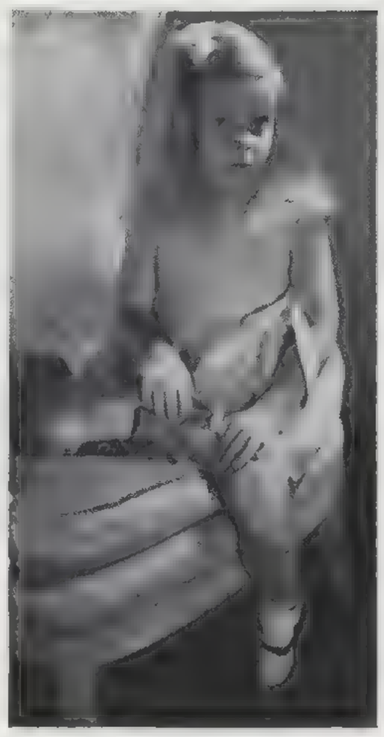


The Littlest Wedding Guest. The very young have their own *haute couture*, for special-occasion dresses. And definitely a leading member is Marcelle Julien.

There is no age limit on taste. A child of very few years can be extraordinarily perceptive and appreciative of good clothes. And small girls can be feminine, too. When faced with a choice, a pretty dress will often win over a longed-for toy.

Marcelle Julien understands all this. And her beautiful things are gauged to the tastes of both *mère et fille*—to say nothing of admirers of all ages.

This little girl wears a French lawn confection with a lace yoke, a lace hem, and innumerable fine tucks. (Miss Julien has enough imported laces and delicate fabrics, to last and last.) Tying in the uncertain waist-line of a small girl are pink satin ribbons with bows at each side. But it was hard to make a choice; there are so many enchantments at 22 East Fifty-Fifth Street.

For Your New Velvet Suit: This little four-cornered biretta has an all-enveloping silk velvet snood. The hat itself is felt, very closely stitched from the centre, to the four points of its compass, and can be worn at any angle that seems to fit the expression on your face at the moment. It is a sort of *pliable* hat, with a squashy indifference to constant wear, and everyday use.

We love especially one colour combination: a slaty desert-green, with the snood contrived from giddiest possible red—and the stitching in the same red. But if your new velvet suit is not red—you'll want other colour plans. Take them to Town and Travel, in the Waldorf-Astoria, Park Avenue and Fiftieth Street, and they'll order what's in your mind, sending you a bill for $22.

Velvet makes such a snug, ear-warming snood—you'll bless it in the bitter cold days to come!

A Brassière, to Your Order, need not overwhelm your lingerie budget for the year. Madame Berlé, famous in Paris for her invention of a particularly successful brassière, is now in this country (at 20 East Fifty-Seventh Street), with a stock of fine silks, and a world of fitting knowledge in her clever fingers. Her principle of design holds throughout individual needs, but the prices never vary from the range $8.50 to $15.

The Berlé brassière uses (of all things) plush-covered piano wire to support it, and is fitted with such finesse that there is absolutely no cutting weight on the shoulders.

Wedding Bouquets of flower candies are tossed out as a sentimental suggestion by Schrafft's. As sweet to the taste as the *décor*, are their satiny, pastel rose petals, their sprigged mints. As a dark note of contrast to all this are chocolate mints, thin as notepaper. *Ummm!*

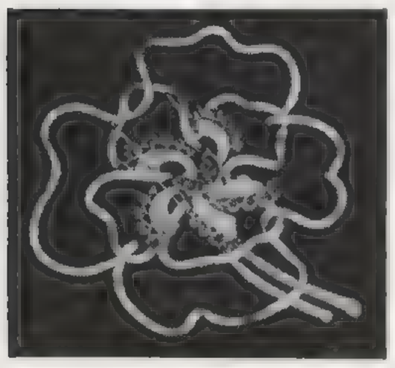
Hound

In full swing

To Remember You By. This is definitely not the sort of hat you jam on your head for a casual day's wearing. But we think, once seen, it will be something to remember you by; a sort of mental (but unsentimental) keepsake.

The hat is a brave scoop of black felt, bound close to your head by rayon jersey —the same limpid blue jersey which winds a scarf about your face in any number of ways, but with always only one effect: good. All this net worth is yours for $7.50.

George T. Horne, in Roanoke, Virginia, has this and a shopful of other exciting hats. This hat is especially safe for out-of-town ordering; head size is no problem, the jersey is so elastic.



Snow Flower. Van Cleef & Arpels, who make a specialty of royally magnificent whimsies, have designed this giant flower to bloom on a fur coat.

Its petals and its stem are looped from heavy gold wire (*eighteen* carat gold wire V. C. & A. are quick to point out—a European standard they hold to). The centre of the flower is starred with a brilliant arrangement of diamonds and sapphires.

With weddings very much on Shop-Hound's mind, she recommends these fine jewellers (1 West Fifty-Seventh Street) to the Lucky Man, with a confident sweep of her paw. And she wants to remind Doting Fathers that a cheque for a good jewel may run high, but he can make it up after the wedding, when the bride's charge accounts will be going to somebody else, for a change!

Mantel-piece Garden. This pair of porcelain cachepots has an oblong relative to match. The three pieces could be planted with greens and do your fireplace up proud for the winter.

They are really fine porcelain, hand-painted with full-blown roses, fenced in between in gold lines. All three pieces are set up on golden feet.

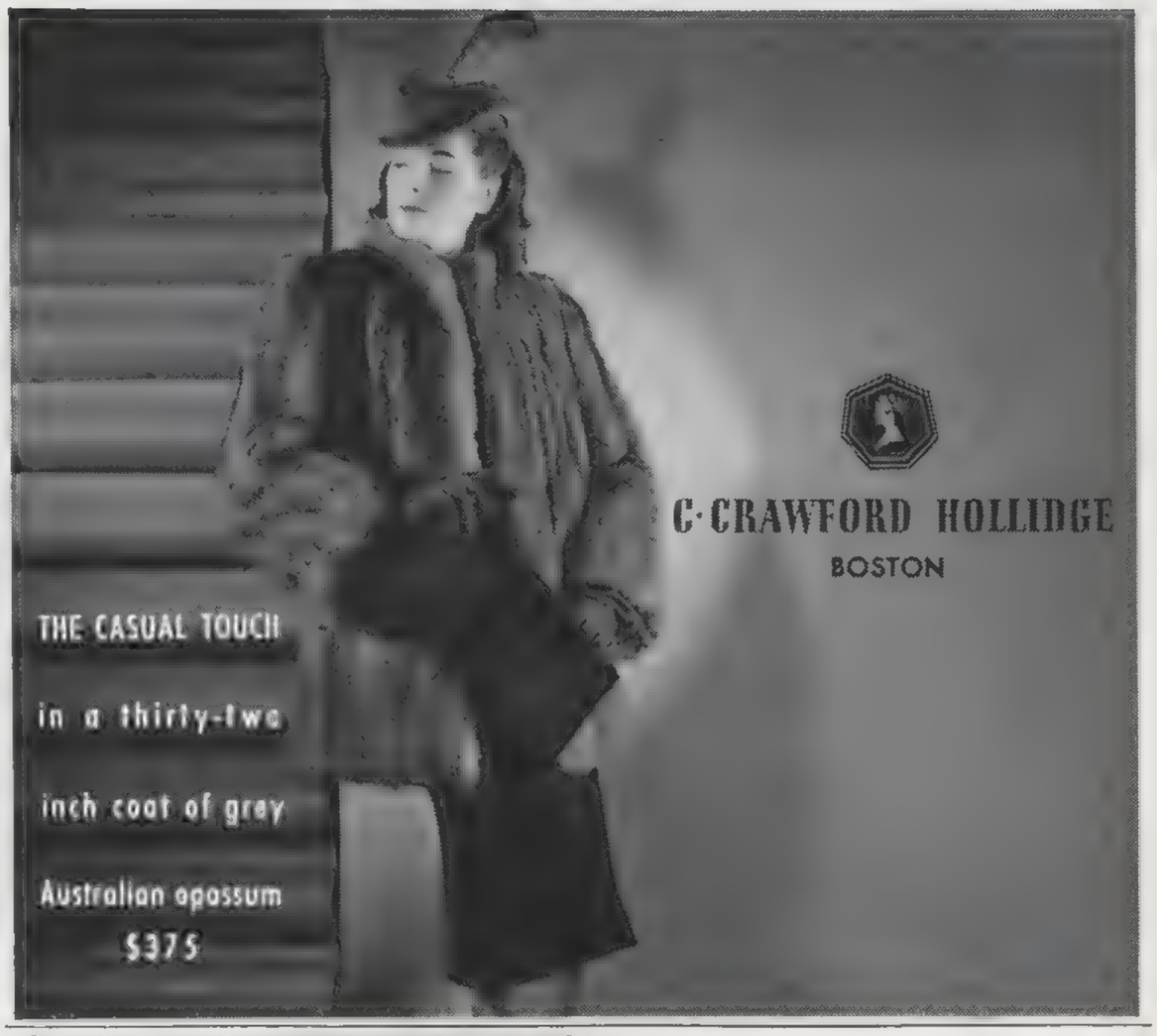
Alfred Orlik, at 421 Madison Avenue, has these. The pair, as we show them, is $45. The trio, including oblong relative: $90.

Coffret de Chocolats. We are, rather shamefacedly, a picker-and-chooser in a candy box. And the normal box of candy leaves the house adrift in a snowstorm of little shirred paper cups, as we explore layer to layer. We never realized how unnecessarily untidy we were until Rosemarie de Paris designed this three-trayed chest, which holds no secrets from the curious.

VOGUE STUDIOS

Do you know this dreamy shop? Looking very much like a handsome candy box itself, it is a display-case for delectables.

Bring your sweet tooth along to 697 Fifth Avenue and try some of the richest, most surprisingly-flavoured chocolates you've ever tasted. Their gift packages are legion and lovely.



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Shop

Advice to the Lovelorn. Better insurance than catching the bride's bouquet is, we think, heeding the mottoes on love concocted by the French.

The shop of Kargère carries on the Gallic tradition by inscribing all sorts of its wares with the traditional and sardonic messages. Chiffon squares, tiny handkerchiefs, lingerie—and porcelains can be sent as gifts, with an apt message permanently visible.

We show you here a perfume bottle, a powder jar ($7.50 a pair), and a felt-lined tile ($2.50). All rose-strewn, and girdled with forget-me-not blue, painted bow-knots. 535 Madison Avenue.

A Snail's Pace turns out, for once, not to be so slow. Very quick, we find, is the admiration this one engenders as he sits snugly and realistically on a large leaf pin.

It's a largish piece, and a very good size to make its mark on a winter coat. But not too large to be uncomfortable underneath one.

This bit of still life is of shining, hammered gold-metal, and you can find it waiting for just the right lapel to come along, at Leslie M. Heitel, 15 East Fifty-Second Street. $2.50.

Beauty Hint for the bride. Good make-up is often as much a matter of correct lighting as correct cosmetics. And a poudreuse which can give you star's-dressing-room convenience is a great help to a happy marriage, we think.

This Directoire table has a centre panel which lifts up to become a mirror. A fluorescent light is concealed in the deep well beneath. See it at the Northern Furniture Showrooms, 1 Park Avenue.

Dinner for Two. Black slacks solve the problem of being relaxed and comfortable, yet somehow occasion-ish, for dining at home. Not just any black slacks: they must, please, be perfectly fitting, perfectly tailored, perfectly simple.

This is a trio of virtues which the men's tailor, Andrews of Luxenberg, takes perfectly for granted. They are used to the intricacies of officer's uniforms, and a mere pair of slacks is candy from the baby, as far as they are concerned. In fact, they don't even believe charging very much for this: Silk and rayon faille slacks, made-to-your-order, are a safe and sane $13.50.

With them, you might want to wear a silk and rayon faille shirt ($6.95), again made to your order; and a brilliantly striped waistcoat of tie-silk ($17.50). Andrews of Luxenberg is at 485 Madison Avenue, you will want to remember, for slacks, breeches, tailored suits.

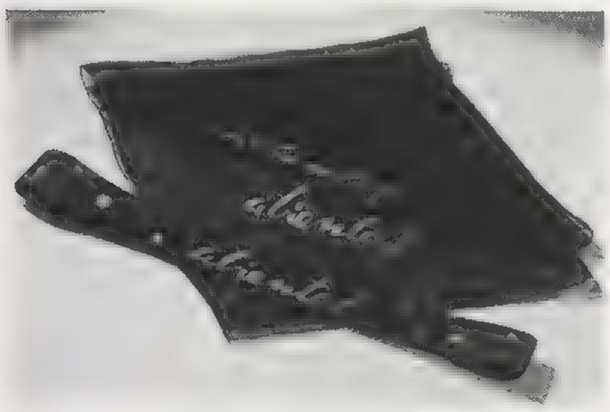
Hound

in full swing

Winter-night's Dream. To make you feel both pretty and warm, is the mission-in-life of this quilted robe.

It is made of creamy-white rayon satin, sprinkled with lover's knots. It has a snugly tailored bodice, with lapels, and is double-fastened at the waist. The skirt is full, and hoops about your ankles as you walk. $25.95 for this, and $10.95 for a bed-jacket to match. It would be pleasant to have them both.

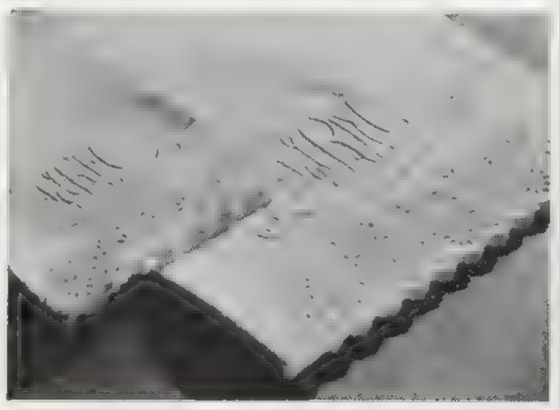
Susanne, at 41 West Fifty-Seventh Street, has these, and a shop full of lingerie besides. They have rafts of hand-made pure silk gowns, slips, and panties, many of them trimmed with the so-scarce, hand-run Alençon laces and French nets. Many of them are made of silk ninon.



Perfume to Match. "À Bientôt," Lenthéric's gay and heady perfume, has been namesake for Lenthéric's new accessories: a black chiffon handkerchief, and a black suède belt.

Both are scrolled with the familiar French title, with each letter a different colour. Scattered about are the confetti dots which have always made the perfume package so festive.

The handkerchief is $2.25, the belt $2.95, in their perfume and cosmetic salon at 761 Fifth Avenue.



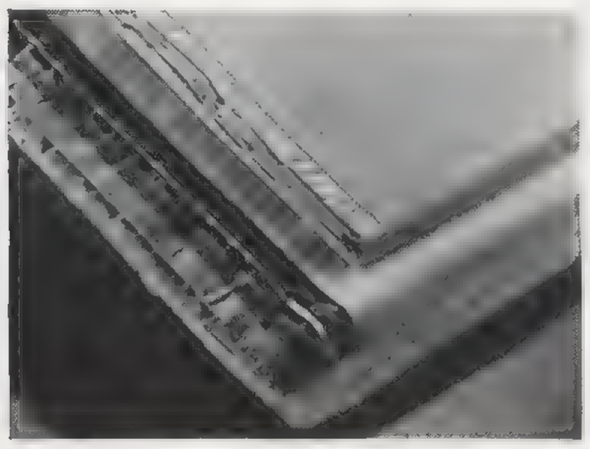
Broderie Anglaise (known to the Victorians as petticoat lace) has been used instead of hems for this fine percale sheet and pillow-slip, and we can't think of anything much prettier for a bedstead in a room flavoured with the nineteenth century.

Mossé, at 659 Fifth Avenue, does these with florid script monograms, for much less than you might think. A set for a single bed—the lace and monogrammed top sheet, and pillow-slip to match, with a percale undersheet—is $23.50. Top sheet, percale undersheet, and two pillow-slips for a double bed: $32.50.

The Blanket Shelf of the bride's linen-closet would be considerably cheered by these. On top is a light-weight blanket (can spring be far behind?) in heavenly pastels, bound with horizontally striped satin ribbon. This is $7.95.

Beneath it lies a white winter-weight blanket bound, unusually, in tartan plaid taffeta ribbon. $15.95.

Both are St. Mary's Blankets, light, soft, and proudly all pure wool. At Grande Maison de Blanc, 746 Fifth Avenue.



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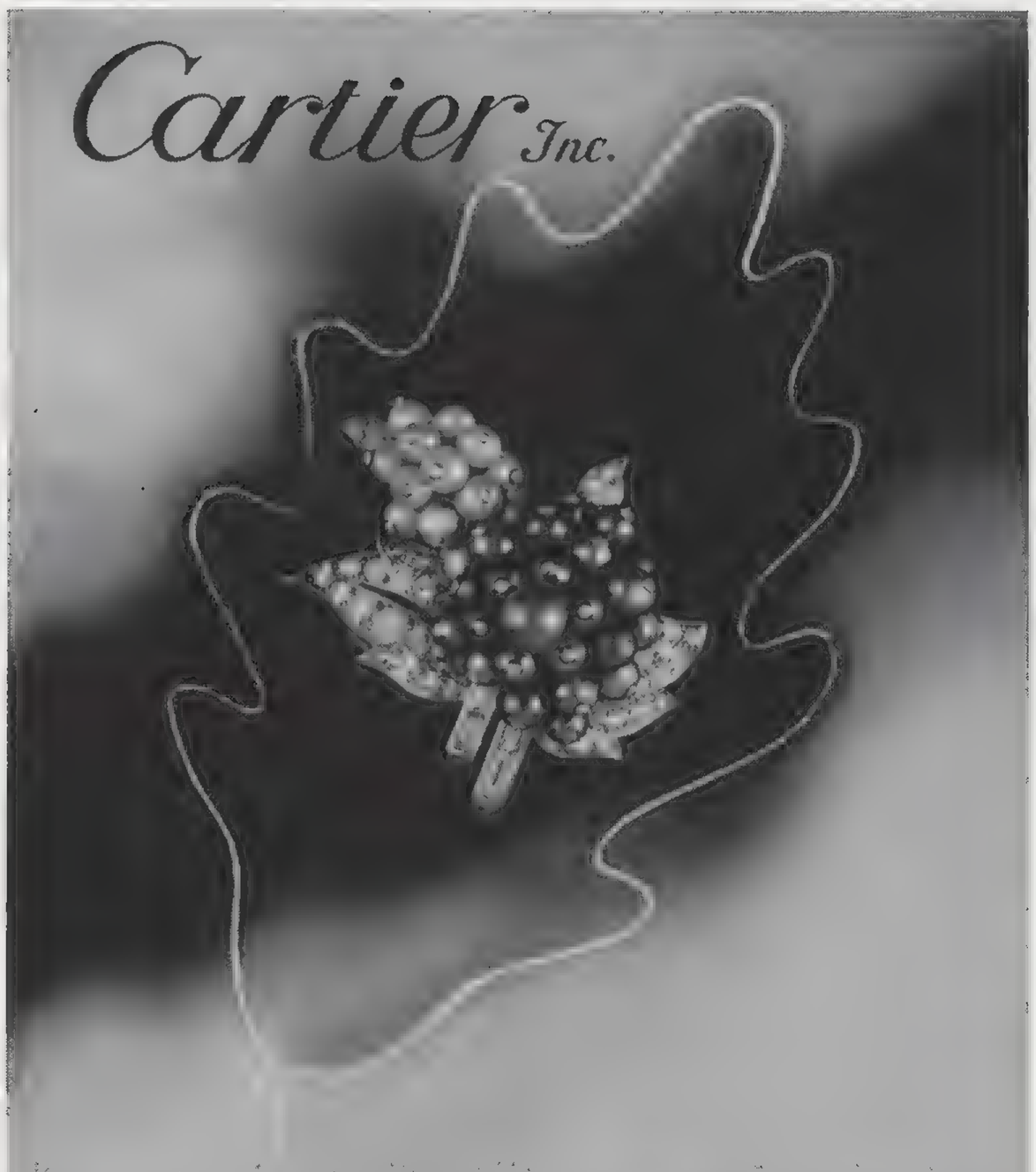


Into Autumn with Cartier Pearls — Diamond tipped pearls in clusters of black and white against diamond leaves and stems, fashion this exquisite clip. . . A perfection of stones and mounting at moderate cost.

FIFTH AVENUE AND FIFTY-SECOND STREET, NEW YORK CITY

Shop

Black Magic. This suit is a perfect example of this winter's black. The black which is unrelieved, and yet brilliant and lively.

Use of materials is the designer's trick to take black out of the shadows, and to give it the same full impact that a bright colour might have.

Here, the suit itself is a soft woollen. But the whole shoulder-yoke has been made of shining Alaska Sealskin. As the most piercing note in this dusky sonata, there is ciréd upholsterer's fringe, used prodigally all around the yoke, and as tassels beneath each buttonhole. Beneath the jacket is a screaming-pink silk jersey blouse, suavely shirred and draped, exciting when the jacket is opened. The suit is $255, and rather a long-term investment, we feel. Certainly it will become your safe-as-money-in-the-bank choice for evenings which are don't-dress, but must-dress all the same.

With it is shown a black felt turban, swathed around the head with silk jersey. And both are to be found at Town and Travel, in the Waldorf-Astoria, Park Avenue and Fiftieth Street.

The Breton's a Favourite, no matter what the fashion, to a great many women, no matter what their type.

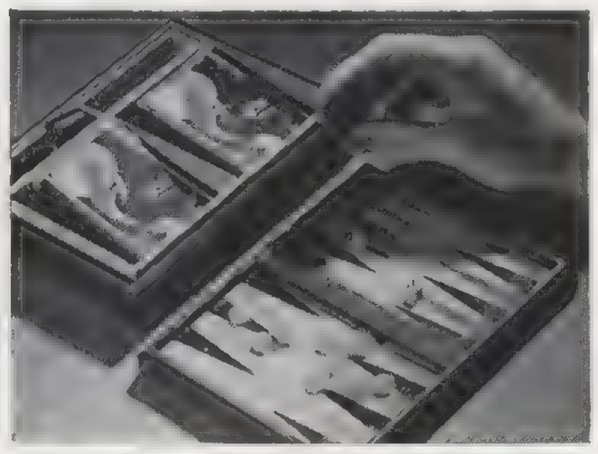
This universal becomingness is given autumn's new look, by using a wide-meshed, crocheted snood; to tuck away your hair (and incidentally make this huge hat proof against sailing away in a stiff breeze).

Janet Rose, at 665 Fifth Avenue, makes this in several colours (we love her soft green). This breton swings quite high on one side, and is lapped over with a huge, shiny-brass button. You can order this without undue fitting qualms, from out of town. $22.50.

Fun and Games. Parker Brothers is a firm entirely given over to seeing that you never have a dull moment.

They have just invented three new games which allow you to have as much fun as any guest in your house, and allow guests to have more fun than they usually expect during a simple evening.

"Dig" is one of this trio: a game based on the Gold-Rush technique. It's moderately priced at $1 for people who haven't struck same. "El Dorado" is a game of buried treasure; and only takes $3.50 of yours to buy. "Bonanza" is a wicked blend of rummy and poker: just $1. All at F. A. O. Schwarz, 745 Fifth Avenue.



Tiny Backgammon. Here's a whole, full-fledged backgammon field set in the top of this double-compartment card box. $10.

There's a section to hold two minute cups and the pill-sized counters and dice. Hammacher Schlemmer, 145 East Fifty-Seventh Street.

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in full swing

Silvering the Lily. This shining calla-lily has been hand-wrought from sterling silver. And has been designed to make a really large pin for your suit lapel, or for your fur coat.

It has been so charmingly worked by Leonore Doskow, the silversmith, that it has the light fragility of a real flower.

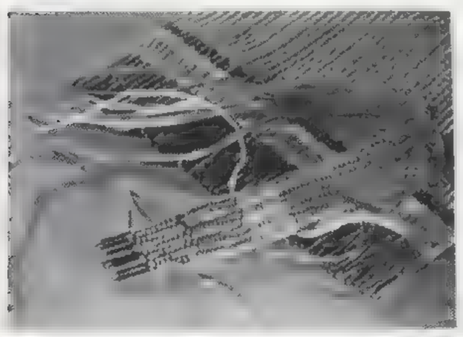
This, and several other flower sprays, in the same technique, are to be found in Christine Chadwick's House & Garden Shop, 122 Millington Road, Schenectady, New York. $15.

Benison for Buffets. There is a place in Canaan, up in the Connecticut Hills, where they make a business of herbs and herbal delicacies.

The House of Herbs couldn't be more un-witchcrafty in their designs on you. They only want to make your food taste better.

They do superb vinegars, two of which are nestling here. Both have wine bases, and one is garlic-flavoured, the other herb-flavoured. They'll make poems of your salads. The jar contains a herbal mustard, made from a base of chicken soup. And the three come (for a mere gesture of $3) packaged in this mahogany leaf-tray, of endless use in itself.

In and Out the Weevend. Since it has never been practical to carry a loom around with you, weaving has languished as one of the great boons-to-fidgety-fingers. But the Weevend has fixed all that. This is a series of little tubes with which you manage an in-and-out winding trick—and before you know it, you're weaving! The idea is to make strips, conveniently sized for taking about with you, and join them invisibly later.

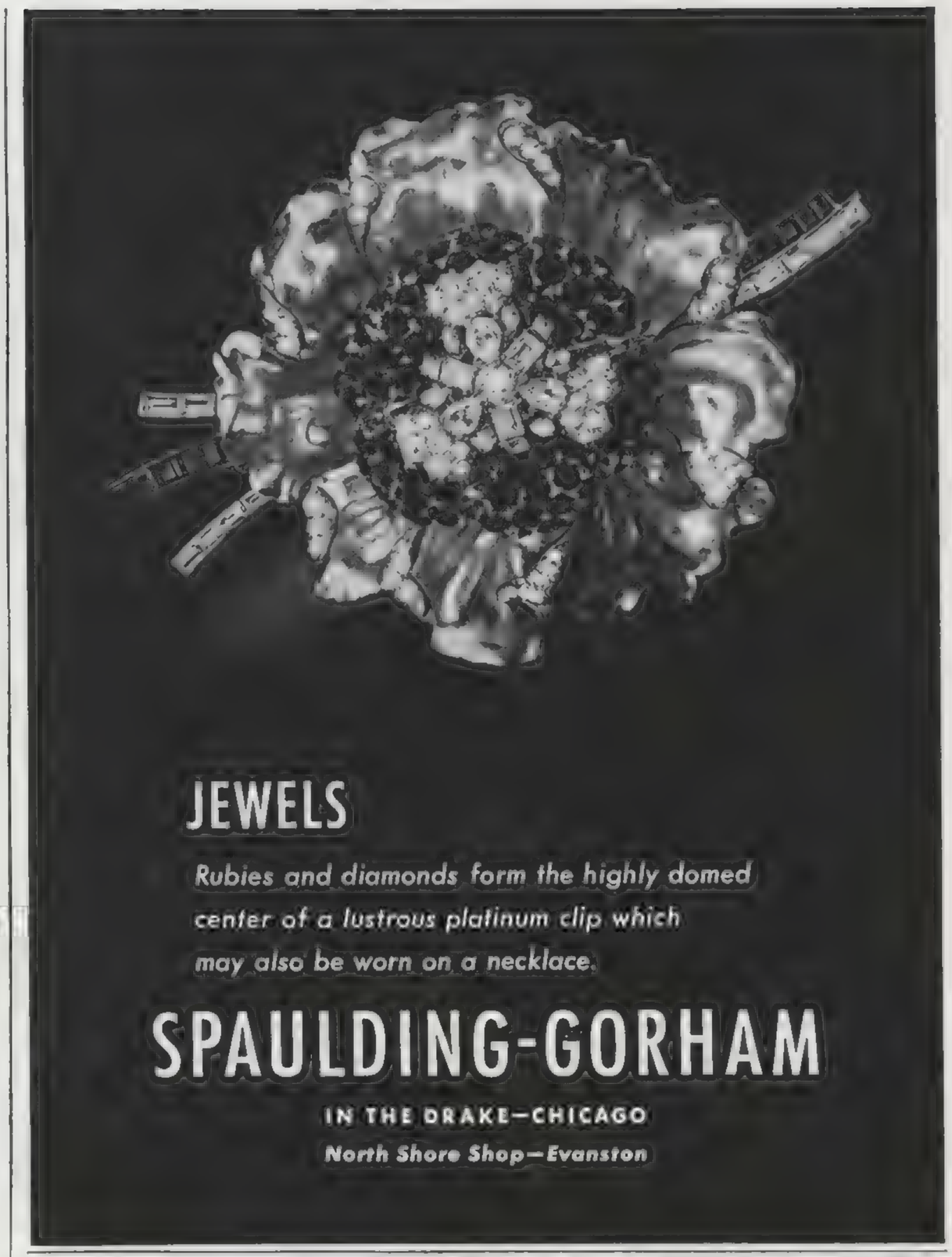


We show you here a raffia strip, and the table mat it is destined to become. This is an easy starter, and lots of fun to do. Later, you will seethe with ambition, and are apt to find yourself making rugs, if you don't watch out. Some Weevend fiends do materials for upholstery, blankets, curtains—all sorts of household things. And some stick (more the vain type) to making hand-bags, belts, things like that. You will find Weevend at Dennison's, 411 Fifth Avenue.

Dining Together here are this high-reaching turban and a great, shirred, half-moon bag. The turban goes completely over your hair in back, and falls to a point.

Both are made in the same brilliant blue satin brocade, figured in an antique, Oriental pattern. These inseparables are to be found in the millinery shop of Talbert, 585 Madison Avenue. The hat is $15; the bag $15, and we strongly recommend keeping the family together.

VOGUE STUDIOS



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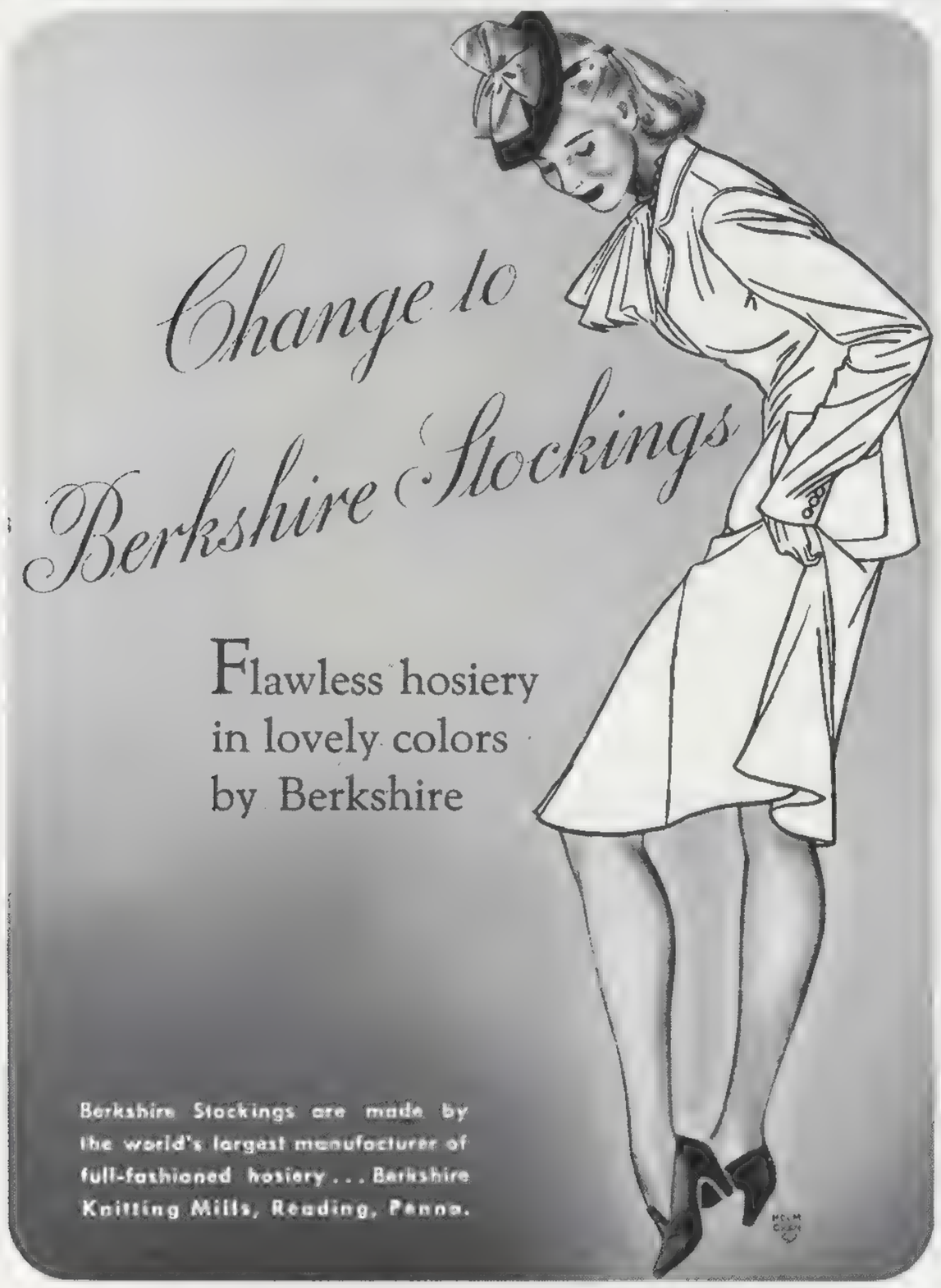

A LETTER FROM LIMA

DEAR Vogue: You are read all over the world, but I wonder if your subscribers in the U. S. A. appreciate you as much as we who are thousands of miles away from home? Just by opening the magazine we have the thrill of seeing the newest fashions and following the latest trends. Most important of all, Vogue keeps us American residents in Peru in touch with world-wide interests.

We read the papers for political problems, but we do depend upon you, dear Vogue, for the entertainments and pleasures that are out of reach. Between the covers, we discover Broadway and the success plays, the charm of Park Avenue at dusk; the atmosphere of candle-light dining and conversation in a dozen languages; the absorbing European picture; best sellers and current art shows. I love food; consequently, the section "Vogue Covers the Town," so temptingly described by "Flaneur," gives me a mental taste of the delectable foods.

Lima—pre-Inca and modern

Now that I have finally found courage to write you, I would like to make some return for the enjoyment you have given me. What would you like to know about Lima, Peru? To begin with, Peru is one of the most glamorous countries in South America. Lima has in some miraculous way managed to preserve Old-World charm in spite of modern improvements. Here are religious Meccas for those interested in the spiritual. Saint Rose, the first American Saint, and the most beautiful, lived here, and you can see her home and shrine. Brother Martin De Porras the Blessed, of world-wide following, is a native of Lima. Still standing is the monastery where San Francisco, the golden-tongued, lived. It is said that after his daily wandering among the Indians, he used to return dusty and dirty and bathe in the stone pool—the water, in spite of his earthy immersion, remained crystal clear.

There are also relics of wars, monuments from times earlier than the Christian era. The awe-inspiring saga of the Incas and the pre-Incas is rivaled by the far-earlier magnificence of Cuzco. In strange harmony with the identity of the past is the conscious development of modernism.

The roads in Peru are superb. Lima is almost at sea-level, but within a few hours you can climb to an altitude of sixteen thousand feet and undergo every known climatic change! In twenty-five minutes, you can drive to Chosica, also known as "Villa del Sol," because the sun is said to shine on this hilltop town all year 'round. Up there the scenery is as rugged as Switzerland, the air cold, and the atmosphere clear and dry. Still higher, near the Verugas Bridge, the Rockefeller Foundation is doing research on a native fly that is the cause of a mysterious sickness.

It takes two hours to reach the highest altitudes—eternal snow, grim mountains, glaciers, bleak plains—the home of the llamas, alpacas, and the Indians. In these mountains is the vast wealth of Peru—the mines. From this high altitude, you can either descend to the heart of the tropical jungle—or keep on towards the centre of the country, where the climate is like October in New England.

Peruvian Barbecue

As for food, would you like to hear about a *Pachamanca?* This is a sort of barbecue—whole little pigs, *cabrito* (a baby goat), sweet potatoes, corn, chickens, all covered with special herbs, are placed in a deep pit of hot rocks and left to bake. With it is served *chicha,* a drink made from corn and fruits, or excellent native wines. Peruvian food is unusual and delicious—and at its best, of course, in private houses.

Some of the old Peruvian houses date back to the time of Pizarro, and the interiors are worthy of pages of description. We have a million-dollar (Peruvian money) country club, but only on New Year's Eve is it crowded. We have an excellent hotel, a superb golf course—and a bull-ring that is one of the oldest in existence. The idol of the Lima bull-ring is Conchita Cintron, the only girl who fights bulls both from horseback, in the Portuguese fashion, and on foot in the Spanish fashion.

Yes, it is a fascinating place to live, but everyone has moments of longing to return home...and then is when you, dear Vogue, console us. When I read your latest issue, I immediately make an appointment with my hairdresser, take a new course of setting-up exercises, renew my face-creams, scrutinize my manicure, order a new dress, put the house in order for a party. You remind us that the little things of life matter, and we are inspired to be as interesting and amusing as the people you write about. For that, and for everything, I thank you.

LOLA CINTRON

VOGUE'S 10-YEAR PLAN FOR BEAUTY

November 1 Vogue, the Beauty Issue, will be a complete and fascinating course in How to Be Beautiful. Highlights: Two new doctor-approved diets... A farsighted plan for skin care that will make your complexion look as fresh and blooming ten years from now, as today...10 new hats for 10 new coiffures.

November 1 VOGUE, "Beauty Issue," out October 24

VOGUE COVERS THE TOWN

Musicale mélange

Maxine Sullivan sings straight swing, and swings old English airs, to a harpsichord-and-flute accompaniment, at the opening Coffee Concert of the Museum of Modern Art, on Wednesday night, October 15.

The Coffee Concerts will each be different, varying from solemn Hebrew music and chanting, to the piercing savagery of West Indian drums. One evening will be given over to wild flamenco singing and dancing, by Anita Sevilla (she toured South America with the famous Amaya family). Another will be early Handel opera, sung by the new Negro soprano, Ella Belle Davis.

Zebra, burning bright

The back room (once known as the doghouse at El Morocco, 154 East Fifty-Fourth Street, done over in bold red-and-white stripes, is now the gin rummy and backgammon room. Every table is equipped with a deck of zebra-striped cards, score-pad, and backgammon-board. This is definitely a fun idea, one that fits in perfectly with one of those late-and-good Morocco dinners.

You'll always find a few people dining here around nine-thirty; the music is playing, and there's plenty of room to dance. And with no rush, no crowd to be coped with, there's that super-flourish to every dish, given only by a chef with time on his hands.

P.S.—Hold onto your eyebrows when you get your check.

Samba music

Eddy Duchin plays the piano, leading his orchestra in his usual unconcerned, detached fashion, at the Wedgwood Room of the Waldorf-Astoria. (Clark Robinson has turned what was formerly the old Empire Room into the powdery-blue and relief-white pattern of a Wedgwood plate.)

Eddy returned from Brazil with a passion for that South American dance, the *samba*. And if we know our Eddy, this will be a *samba* year.

High-hat automat

Though black ties and the Automat aren't usually associated, they will be on October 18, when United China Relief gives its "China Clipper" benefit, at the Forty-Fifth Street branch of Horn and Hardart.

There will be six bars, partially tended by an amateur bartender's league. There will be all sorts of prizes, from an airplane to a free trip to Mont Tremblant during the skiing season.

And as the final anachronism, Gene of the Colony is working with the Automat—helping them plan and prepare special supper dishes.

Dieteers note

For those who've had to curb their lunches at the Coq Rouge, 65 East Fifty-Sixth Street, in order to stay on diets, here's good news. The chef has worked out a whole series of well-planned diet luncheons. All include meats broiled without butter, vegetables chosen for their high-vitamin, low-calory content, and salad dressings made with a lemon base—not even a snifter of oil.

The Coq Rouge this year is dressed in purple—walls in lavender, accented by draped swags of white plaster. For your dancing, there is music by Joseph Smith, and a Mexican orchestra. And for your listening, there's a wonderful piano-and-violin team, Timfield and Bizony. They play those yearning gipsy plaints, guaranteed to wrench even the toughest heart-strings.

French songs

Jean Sablon, a French combination of Clark Gable and Bing Crosby, is singing in the pink-and-gold Persian Room of the Hotel Plaza. He sings the old favourites (his theme song is that old tear-jerker, "*J'attendrai*"), as well as such less well remembered French tunes as "*Vous qui passez sans me voir.*"

Crooning tunes

There's the soft music of Art Jarrett and his orchestra this season at the Bowman Room, of the Biltmore Hotel. And a wonderful Hungarian, Feri Sarkozy, plays wild czardas on the *cymbalom*.

Always a favourite with the college crowd, the Bowman Room is a good place to remember when your young son plaintively asks where to go tonight.

Made in America

Young American singers are this year getting a bigger-than-dreamed-of chance to prove themselves the Flagstads and Melchiors of tomorrow. The New Opera Company (its president is Mrs. Lytle Hull) opens a six-week season on October 14, at the Forty-Fourth Street Theatre.

This Company's first aim is to give actual stage experience to talented young people. Its second aim is to offer first-rate opera, staged by eminent conductors and directors, at prices within the reach of all. (A six-week subscription ticket costs from $6 to $18, entitles one to six performances, four of opera, two of ballet—by the American Ballet Company.)

The directors and conductors of this new company are Europeans, outstanding men with vast musical experience. Except for these men, however, the whole company—orchestra, chorus, and soloists—are all young, are all tagged of, by, and for America.

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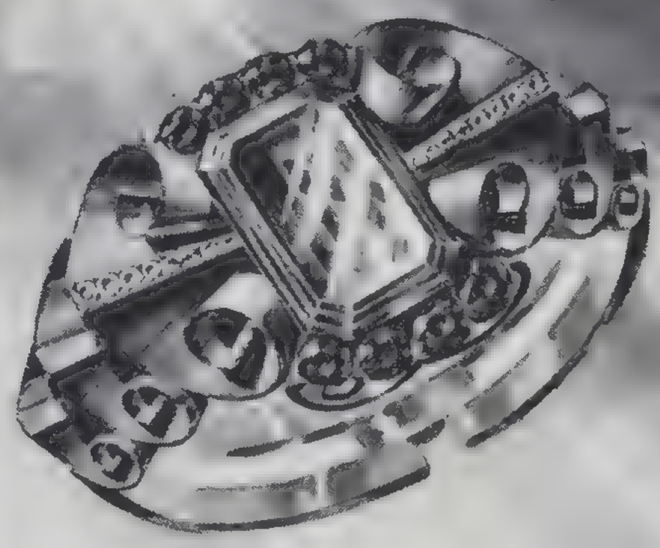

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incorporating VANITY FAIR

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OCTOBER 15, 1941

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GOURMET'S GUIDE

selected restaurants in and out of town

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

Sköl

The Swedish Rathskeller, at 201 East Fifty-Second Street, is one of the oldest Swedish restaurants in town, as well as one of the tiniest and best. It's a warm, friendly place, with brown wood-paneled walls, perfect for those first cool evenings.

The *smörgåsbord* table at the Rathskeller—almost as big as the restaurant itself—has every inch covered with this Swedish version of hors-d'œuvres. Don't be tempted to make your whole meal of these, however, for among the entrées are several marvellous cabbage dishes—good peasanty fare. As for the dessert, there are, of course, the famous pancakes with lingonberries. The Rathskeller makes them super-thin, golden-brown.... Dinner here is about $1.25. And if you've never drunk schnapps, try it instead of a cocktail.

Horn of plenty

For those let's-try-something-different evenings, we suggest going to the Golden Horn, at 31 West Fifty-First Street. As you might expect, the *décor* is Byzantine, the cuisine is American and Turkish.

Lest many of the terms on the menu have no meaning for you, here's a list of our suggestions for a good dinner. First, have a wonderful hors-d'œuvre of stuffed vine leaves. Then soup—served hot or cold—called *tanabour*. (It's sour cream and barley, with the faintest mint flavour.) After that, try *kabac mousaka*, a squash filled with meat and spiced rice. For dessert, take the traditional sweet, called *paklava* (tissue-paper thin slices of pastry, compressed together with nuts and honey).

Everything is à la carte, but dinner will be below $1.75 a person.

P. S. There's an Armenian absinthe—to be drunk before or after dinner—it's white and should be mixed with water, is called *oozo*.

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KENTUCKY SERVES A MEAL. Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

CORTILE RESTAURANT—37 W. 43rd St.
Delicious luncheon 45c up—dinner 75c up. Cocktails in unusual atmosphere. Open 8 A.M.—9 P.M. Closed Sundays. Rosella will read your character. Air cooled.

THE HEARTHSTONE
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Dine delightfully. Music, cocktails.
Luncheon from 65c. Dinner from $1.00.

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THE BLUE BOWL at 157 E. 48th St. Appetizing, well planned menus served in pleasant, friendly surroundings. Apple pie a specialty. Closed Sundays. Luncheon 50c to 75c, Dinner 75c to $1.25.

SPIVY'S ROOF
139 East 57th Street (Lexington Ave.). Dinner $1.50. Also à la carte. Spivy sings nightly—continuous entertainment. Reservations, PLaza 3-1518.

THEODORE'S RESTAURANT—4 E. 56th St., N. Y.
New York's outstanding French Restaurant. Tantalizing Italian Specialties. . . . Superb Dinner $1.50. Luncheon. Cocktails. Open Sunday at 5:30 P.M. PL 3-6426.

DRURY LANE
47 E. 49th St. (Between Park and Madison) Luncheon. Cocktails. Dinner. Open Sundays. Town and country menus. Regional American dishes.

ZOE CHASE—115 E. 60th, N. Y. (RH 4-9280)
Home-type food at its best. Quiet, friendly service in pleasant surroundings. Luncheon from 45c to 75c. Dinner from 85c to $1.25. No liquor. Closed Sun.

POLISH RESTAURANT, 151 East 57th Street—Plaza 3-2816. Authentic cuisine & atmosphere. Luncheon 75c to $1.25; Dinner $1.25 to $2.50. Cocktail Lounge. No cover charge.

LAFAYETTE—9th St. at University Place
Renowned for French Cuisine since 1883. Prix-fixe luncheon and dinner; also à la carte. Fine wines. French café.

YE OLDE CHOP HOUSE, 118 Cedar St., New York. City's oldest eating place in Financial District. Game, Chops, Sea Foods, Liquors. Open to 8 P.M. Sat. 3 P.M. Harry Kramer, Host. WOrth 2-8061.

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LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Val Ernie's orchestras. Continuous dancing till 4 A.M.

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NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food & entertainment. "Sly" & subtle Eddie Davis heads the show. 4 shows nightly. Continuous Dancing. "Should be visited at least once in every lifetime."

IF YOU ARE A CONNOISSEUR of food you will make a habit of referring to Vogue's Gourmet's Guide wherever you are. In it are listed twice each month restaurants, in and out of town, that will always satisfy the taste of the strictest gourmet.

OUT-OF-TOWN

CALIFORNIA

VISIT DINAH'S SHACK
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

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WHITE TURKEY INN. Route #7—4 miles No. of Danbury. Early American atmosphere. Famous for Luncheons, Cocktails, Dinners. Also White Turkey Town House, 1 University Pl., N.Y.C. Both open Sundays.

GEORGIA

HOTEL WARE COFFEE SHOP, Waycross, on U. S. Route #1. Reflecting the hospitality of the South. Known for good food. Open 6 A.M. to 10 P.M. Moderate prices. Recommended by Duncan Hines.

MASSACHUSETTS

COUNTRY FARE, Hingham
Good eating—noon to nine. Featuring fare of the country. Twenty miles from Boston on Route 3 to Plymouth and Cape Cod. Extraordinary!

THE HI-DA-WAY (Boston's nicest eating place) entirely air-conditioned. Open from 11 A.M. to 8 P.M. Selected luncheons from 50c, complete dinners from 85c. Closed Sundays. 3 Boylston Pl., Boston.

FIELDSTONES—Andover, Rt. 28. Enjoy delightfully prepared food in a rambling New England house. Charming, quaint, attractive. Luncheon or dinner or tea. Phone 1401.

LATHAM'S ON CAPE COD. Route 6, Brewster. An inn of rare charm, famous for its food, delightful guest rooms and home-like hospitality. Finest Vintage wines and liquors. Open until December first.

MEMORY LANE RESTAURANT. On Boylston Place, Boston, near Colonial Theatre. Famous old Boston Families lived in this very house. Luncheons and dinners served 11 A.M.-8 P.M. Prices reasonable for quality of food served. Closed Sundays.

NEW JERSEY

HANS CHRISTIAN ANDERSEN—Paramus
Dine out this fall. Picturesque setting only 15 min. from Geo. Wash. Bridge, Route 4. Luncheon, dinner. Superb food, ingenious cocktails. Closed Mon.

VOGUE'S GOURMET'S GUIDE will point the way to recognizedly fine restaurants. Keep a copy of it handy—and don't forget to refer to it when you want to try a new place to dine.

NEW YORK—LONG ISLAND

BEAU SEJOUR, Bethpage. Off Route 107. All dishes prepared to order. Luncheon on terrace dining-room overlooking gardens. Luncheon and dinner à la carte. Unusual cellar of fine wines and liquors.

DINE and DANCE in the famous

Rainbow Room

ALWAYS A BRILLIANT SHOW AND TWO GREAT ORCHESTRAS

Atop the R. C. A. Building

ROCKEFELLER CENTER
NEW YORK ★

Richelieu

NACRELON PEARLS*

TRADEMARK

Lovely to Wear

Two strand "Longies", graduated $5.00

Three strand "Longies", graduated $7.50

A new creation of superior quality

Perfect nacreous spheres comparable in weight to Genuine Pearls.

Possessing that lovely flowing contour that distinguishes valuable Natural Pearl Necklaces.

Two strand, graduated....$3.00

One strand, graduated....$2.00

Three strand, graduated....$4.00

One strand "Longies", graduated $3.00

Rope necklace, 60 inch.....$5.00

Rope necklace, 120 inch.....$10

Prices subject to new federal tax regulations.

*Simulated

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PRESENTING A NEW GALA
FRAGRANCE ENSEMBLE
Perfume Confetti: $5 to $55. Bouquet Confetti: Decanter, $2.25 and $3.50; Flacon, from $1.00 to $2.95; Atomizer Presentation, $1.25 and $2.00. Face Powder (7 shades) $1.00. Talc, 60¢. De Luxe Toilet Soap (3 Cakes) $1.50. Bath Oil, $1.65. Bath Powder $1.50. Sachet in Flacon, $1.00; Billet Doux Sachets (gift case of 2) $2.00.
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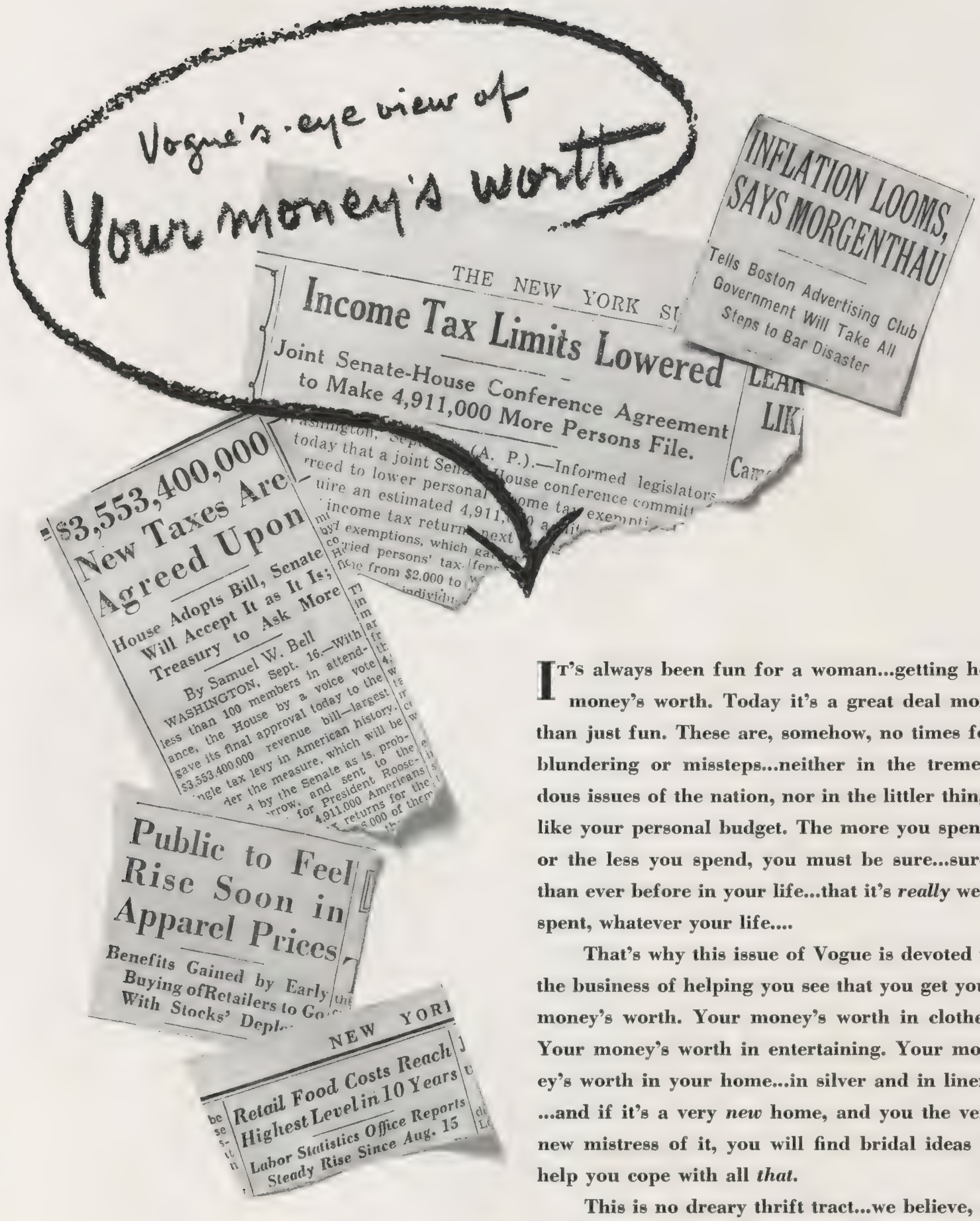


It's always been fun for a woman...getting her money's worth. Today it's a great deal more than just fun. These are, somehow, no times for blundering or missteps...neither in the tremendous issues of the nation, nor in the littler things like your personal budget. The more you spend, or the less you spend, you must be sure...surer than ever before in your life...that it's *really* well-spent, whatever your life....

That's why this issue of Vogue is devoted to the business of helping you see that you get your money's worth. Your money's worth in clothes. Your money's worth in entertaining. Your money's worth in your home...in silver and in linens ...and if it's a very *new* home, and you the very new mistress of it, you will find bridal ideas to help you cope with all *that*.

This is no dreary thrift tract...we believe, as we've always believed, that often a "bargain" is costly, an "extravagance" is a bedrock economy. We believe—but turn the pages. It's all set out here. Let it serve you, as investment counsellor. Let it make you sure *you* are getting your money's worth.

RAWLINGS

Black Sweater... in a Shining Moment

The Lady and the Black Sweater

THIS is the story of a not impossible she—a woman who bases her wardrobe on a collection of black sweaters. This year, it's a perfectly feasible thing to do. A very smart thing to do. Moreover—a making-the-most-of-your-money thing to do.

No—this isn't a college-girl idea. It's not the monopoly of any age. It's not a horses-and-dogs, country-life arrangement at all. It's for an urbane woman—perhaps New York—who lives a gay, active life.

Her black sweaters are the most sophisticated, versatile, long-lived, dependable items in her wardrobe. They're not the skin-tight, two-sizes-too-small sweaters that the Will Hays office in Hollywood banned for the movies. But neither are they the two-sizes-too-large sweaters that fill many a sophomore's wardrobe. These black sweaters are adult. They fit quietly and surely, without exaggeration in any direction.

The lady in the black sweater wears one for cocktail parties. Perhaps a simple black cashmere one. And then she puts great jangling necklaces of jet around its throat and adds a little helmet fringed with jet. Later on, when the season gets into full swing, she'll put the simplest of black sweaters with a wicked little cocktail suit aglitter with jet embroidery.

She wears her black sweater into her office—under an entire suit of magenta-pink wool. Or with a black skirt and magenta jacket (see cover). She's thinking of getting a mustard-yellow suit, wearing the black sweater with it, and wrapping the whole in a black sealskin cape. And she'd find that sweater a wonderful traveller, say to Palm Beach, under a blond velveteen suit (on page 42). Brides, take note!

She has the wonderful outfits on the next two pages. A black sweater attached to a little pair of shorts, over which she wears a full, knee-short skirt of brilliant magenta-pink felt. She outwits the stocking situation adroitly—via a pair of long black stockings of thick ribbed lisle or jersey; worn with black suède sports shoes. She has the same pink skirt in a longer version for dinner in the country or anywhere. She wears a black sweater with plaid slacks—the new slim tapered ones—or with a long narrow plaid dinner-kilt, fringed down the side. And she even carries it to the extent of having a hand-knit black sweater to her knees—a dress, really!

She thinks the black-sweater idea is such a good one that she intends to pass it along. The wedding present she intends to give a young friend of hers who is marrying soon—three black sweaters. A superfine cashmere one with a base-of-the-throat neck-line. A turtle-necked black sweater. A third all-black but for the yoke—outlined in red, glittering with rhinestones. For—speaking of sweaters—the bride is being married in a soft white one (page 73), embroidered with pearls—to start off right for late 1941!

• **BLACK SWEATER IN A SHINING MOMENT (opposite).** Just one variation on that most variable of wardrobe-stretchers. Basis: A soul-of-simplicity black cashmere sweater. Late-in-the-day glitter: A jet necklace. A jet-fringed black chenille helmet. All: Best; I. Magnin; Carson Pirie Scott. McMillen décor

It stretches your dollars
It stretches your wardrobe
It stretches over 24 hours
It's fundamental
It's non-athletic
It's worldly
It's adult

Wear it in town
Dine in it
Stay home in it
Wear it for cocktails
Put it over slacks
Or under a suit
Or above a skirt

Wear it with black
Wear it with magenta
Wear it with beige
Wear it with yellow
Wear it with white
Wear it with jet
Wear it with sequins

THE SWEATER

Black sweater and hood, magenta felt knee-skirt, long black stockings of lisle. Bergdorf Goodman

Opposite: P.M. version of costume on this page. Same sweater, longer felt skirt. Bergdorf Goodman

Opposite, second: Black sweater plus a narrow dinner-kilt of fringed plaid. Lord and Taylor

LOOK...

RAWLINGS

THE SWEATER

Very new and very mondaine—black sweaters that contribute to 1941's stocking silhouette.

• Left: An elongated sweater—this black hand-knitted wool dress designed by Traina-Norell. Wool stockings. Sequinned cap. Bonwit Teller; Neiman-Marcus

• Below: Sweater of black cashmere, with blond velveteen suit. Black snood. Saks-Fifth Avenue

RAWLINGS

LOOK *(continued)*

Very new, very mondaine, sometimes very sparkling—the black sweaters for day and evening. • Right: Black cashmere sweater with a muffled neck. Tapered, shortish slacks of plaid flannel. About $15 each. Black suède espadrilles. All: Lord and Taylor • Below: Black ribbed wool sweater for night. Band of red wool, rhinestones. $15.95. Altman

VOGUE STUDIOS—KAHAN

Diamonds Work for Charity

Five sponsors for the Diamond Ball to benefit the N. Y. Infirmary

On the night of October 24, a blaze of diamonds will emerge from the very best jewel-boxes. That is the night of the Diamond Ball, given, at the Waldorf-Astoria, for the benefit of the New York Infirmary for Women and Children.

There will be twelve bejewelled tableaux, and a prize for the lady wearing the most beautiful bijoux. Débutantes will dance in their Débutante Cotillion, in silver or white dresses.

The hospital, one of New York's most loved charities, is run by women (even the doctors are women), and supported by hard-working committees of women. Five of them pose here for Vogue, wearing new diamond jewellery, following their own instructions for the Ball—"Jewels will be worn"—jewels which will work for charity.

MISS VIVIAN STOKES, daughter of Mrs. Henry Drummond-Wolff and Mr. Sylvanus Stokes, on the Débutante Committee. Chiffon and silver lamé dress; Jay-Thorpe. The brooch—diamonds (three shades), rubies, emeralds, sapphires. Diamond bracelet. Marcus.

MRS. JOHN JACOB ASTOR is a member of the Invitations Committee. She wears a black net dress, peppered with sequins, from Saks-Fifth Avenue. The necklace is of baguette diamonds, with diamond drops. Diamond bracelets and earrings. From Cartier.

Miss Vivian Stokes

HORST

Mrs. John Jacob Astor

Mrs. Harold E. Talbott

MRS. HAROLD E. TALBOTT is one of the three vice-presidents of the Board of Trustees of the New York Infirmary. Black velvet and jersey dress by Hattie Carnegie; a necklace of diamonds and a giant aquamarine. And diamond bracelets. Tiffany and Company

MISS FREDERICA DE PEYSTER LAWRENCE, daughter of Mr. and Mrs. Herbert Reed Lawrence, is a chairman of the Débutante Committee. Tulle dress and lace jacket—Henri Bendel. Jewelled clips...diamond-and-aquamarine bracelet. Udall and Ballou

MRS. DODGE SLOANE is another vice-president of the Board. She poses in a black lace dress by Bonwit Teller. The necklace—fabulous flowers of star sapphires and white and yellow diamonds. Diamond bracelet and earrings. Jewellery: Black, Starr and Gorham

Miss Frederica de Peyster Lawrence

FOUR PHOTOGRAPHS BY RAWLINGS

Mrs. Dodge Sloane

Covarrubias sketches a rehearsal of "Candle in the Wind"

People are Talking about...

THE Battle of the Atlantic...Interventionism or Isolationism...The British sailors here in their bell-bottomed trousers...Willkie's shriveling phrase about the Fascists—"the intellectually under-privileged"... The Norwegians...The new little band of "wilful Senators"...

"Everything I Love," Cole Porter's new catalogue song in the about-to-arrive musical, "Let's Face It"...Games and everyone's sudden desire to play new ones besides the insatiable Gin Rummy. Outdoors, there's "Bocci," an old Italian bowling game; indoors, there's eight-card Bezique, and Sniff, which is just a variant on dominoes, and a nice greedy gamble called Pig Dice—the objective is to roll to a hundred...Helena Horne, who sings ballads at Café Society Downtown—her eyes are like blackberries, and her voice like syrup laced with vinegar...*Volcanic Isle*, Wilfred Fleisher's exceedingly sound book on Japan...

The ten-day East Coast manœuvres that the Civilian Defense Board is running, practising the whole air-warning system with Fire Wardens and spotters...Edmund Gwenn's bold, blunt, wonderful Cockney in "The Wookey"...*Reveille in Washington*, by Margaret Leech, whose fascinating history of the Civil War years—when Washington was a town of "sedition and dismay" and men feared "for democratic government"—might even win the Pulitzer Prize for history, set up by her famous father-in-law—Joseph Pulitzer..."Labyrinth," the new Ballet by Dali, who is twisted but no longer shocking, mainly because he has banged his audiences into comas, unable to blink even at viscera...

The little luncheons at Twenty-One or the Stork Club, to which members of the Fight for Freedom group invite their more isolationist friends to hear the blunt talks of the brilliant and handsome Herbert Agar, editor of *The Louisville Courier*...The New Opera Company's productions, their first, Mozart's "Così fan Tutte," done as it used to be at Glyndebourne, but this time with American singers...Mrs. Harrison Williams' newest ornament—a jewelled head by Cellini...

The arresting show of African art at McMillen's, where the carved figures, ceremonial, supernatural, or ancestral, come from the collection of Frank Crowninshield, who, save for Dr. Alfred Barnes, now possesses the most important private collection of African objects in the country... Defense Bonds...The new little newspaper, published by the refugees for the refugees...The happy celebration of the Philharmonic Orchestra's Centennial, with nine guest conductors starting off with the great Stokowski, more willow-fingered than ever...Ingrid Bergman...The mission to Moscow, headed by Averell Harriman...Van Wyck Brooks' new, superb book, *Opinions of Oliver Allston*, which contains this perfect comment on the tough New England strain. "I predict that on the last day of this planet, when the sun hangs cold in the sky, only two men will be left to face it. One will be a Chinaman, and if you ask the other he will say, 'Oh yes, I was born at Cohasset.' " (Continued on page 114)

"CANDLE IN THE WIND"—AND ITS NINE HEAD-LINERS

The sketch opposite, made at rehearsals of Maxwell Anderson's extraordinarily telling drama, shows these accomplices—all involved in this play about the Nazis in Paris, whipsawing their victims.

1. Helen Hayes—the star—as an American actress stretched on the rack of German graft.

2. Robert E. Sherwood, of the Playwrights' Company, which is one of the co-producers. (During rehearsals he also flew one night to England in a bomber.)

3. and 6. Lawrence Langner and Theresa Helburn of the Theatre Guild, which is one of the co-producers. (The Guild also has revived its success, "Ah, Wilderness.")

4. Jo Mielziner has designed the striking sets. (He also did "The Wookey," the new hit.)

5. Gilbert Miller is one of its expansive backers. (He also produced "Anne of England.")

7. Stiano Braggiotti, Miss Hayes' new young leading man.

8. Alfred Lunt directed the play brilliantly. (He is also touring in "There Shall Be No Night.")

9. And Maxwell Anderson, who has written powerfully in "Candle in the Wind" his belief that even in human relations, you can't do business with Hitler.

"Town Meeting of the Air," with its debates, its sniping hecklers, is part education, part Hellzapoppin

By Lydia Sherwood

In these times, a hostess giving a small dinner would be apt to think twice before she invited three passionate isolationists and three equally passionate interventionists —and then led the conversation around to the war. Even if she and her husband were easygoing people who felt that much could be said on both sides, a fairly improbable hypothesis, the evening would be doomed. One can almost hear the little flurry of departures at around nine-thirty.

But what spells disaster for a dinner-party may spell success, beyond anyone's wildest dreams, for a radio program. It has certainly done so for "America's Town Meeting of the Air," the seven-year-old radio forum which is founded on precisely the principle that makes hostesses turn pale: free discussion of all sides of a highly controversial question, with practically no holds barred.

"Town Meeting" is unsponsored, uncensored, unrehearsed, and frequently unbridled. The first half of its one-hour weekly program is devoted to a more or less conventional debate between two or more well-known speakers. The second half is turned over to questions from the audience of 1,500 people assembled in Town Hall, in New York, where the broadcasts are held. It is this fine free-for-all question period that has earned "Town Meeting" the rank of No. 1 educational program, and caused many people to consider it the best show on the air.

Up from the darkened auditorium pops one nameless and virtually faceless citizen after another, firing questions at the platform—and at a parabolic microphone thoughtfully provided by the National Broadcasting Company. Some questions honestly seek further information about a point made by a speaker; others are barbed and challenging; still others are frankly heckling. A few are crackpot ramblings or abuse. Tickets to the broadcast are free, but must be written in for ahead of time, and every effort is made to divide them equally among people of opposite political convictions. (Usually, in their letters applying for tickets for a specific debate, people give a pretty clear indication of which side they're on.) In six years, only four people have had to be asked to leave the hall; two of these verbal ejections occurred last season.

"Town Meeting's" discussions last season were the stormiest in its history, which has never been characterized by calm. They turned almost exclusively on the great American controversy which may be roughly summed up by the title of the opening broadcast, November 14, 1940: "Is This Our War?" In later broadcasts, the subject was rephrased in various ways: "Is a Hitler Defeat Essential to the United States?", "Should Our Ships Convoy Arms to Britain?", "Should We Do Whatever is Necessary to Insure a British Victory?"—none of them exactly noninflammable. The 1941-'42 season begins October 16; and while subject and speakers are still unannounced, as we go to press, it seems likely that the argument will be resumed pretty much where it left off in June.

Speakers last season included Dorothy Thompson, H. G. Wells, Norman Thomas, Erskine Caldwell, Colonel William J. Donovan, Anne O'Hare McCormick, Robert Hutchins, Walter P. Reuther, Donald M. Nelson, Mrs. J. Borden Harriman, Senator Pepper, the Chinese Ambassador, Dr. Hu Shih, Harold L. Ickes, and Rosalind Russell. Miss Russell participated in the broadcast of February 27, "How Should the Movies Aid National Defense?", and wasn't heckled a bit.

One of the most explosive question periods of the turbulent 1940-'41 season was that of January 16, when Wendell L. Willkie appeared surprisingly in the balcony of Town Hall and engaged in a verbal tilt with Norman Thomas, on the platform, about the Lease-Lend Bill. But the all-season, in fact all-time high in frenzy was the broadcast of January 9, "Is a Hitler Defeat Essential to the United States?" Dean Acheson, of the Committee to Defend America by Aiding the Allies, said it was; Verne Marshall, picaresque editor of the Cedar Rapids *Gazette* and chairman of the now defunct No Foreign War Committee, said it wasn't, before a happily vocal audience. Mr. Marshall, whose opposition to a "foreign war" remained undimmed, seemed not averse to a domestic one; he twice offered to remove his coat and fight anybody in the house.

It should be pointed out that Mr. Marshall's noisy reception was partly due to the fact that he had introduced, into his prepared speech, a plug for his committee—thus violating a primary rule of "Town Meeting." Some of the loudest (Continued on page 109)

THE BALLETIC LOOK (opposite)

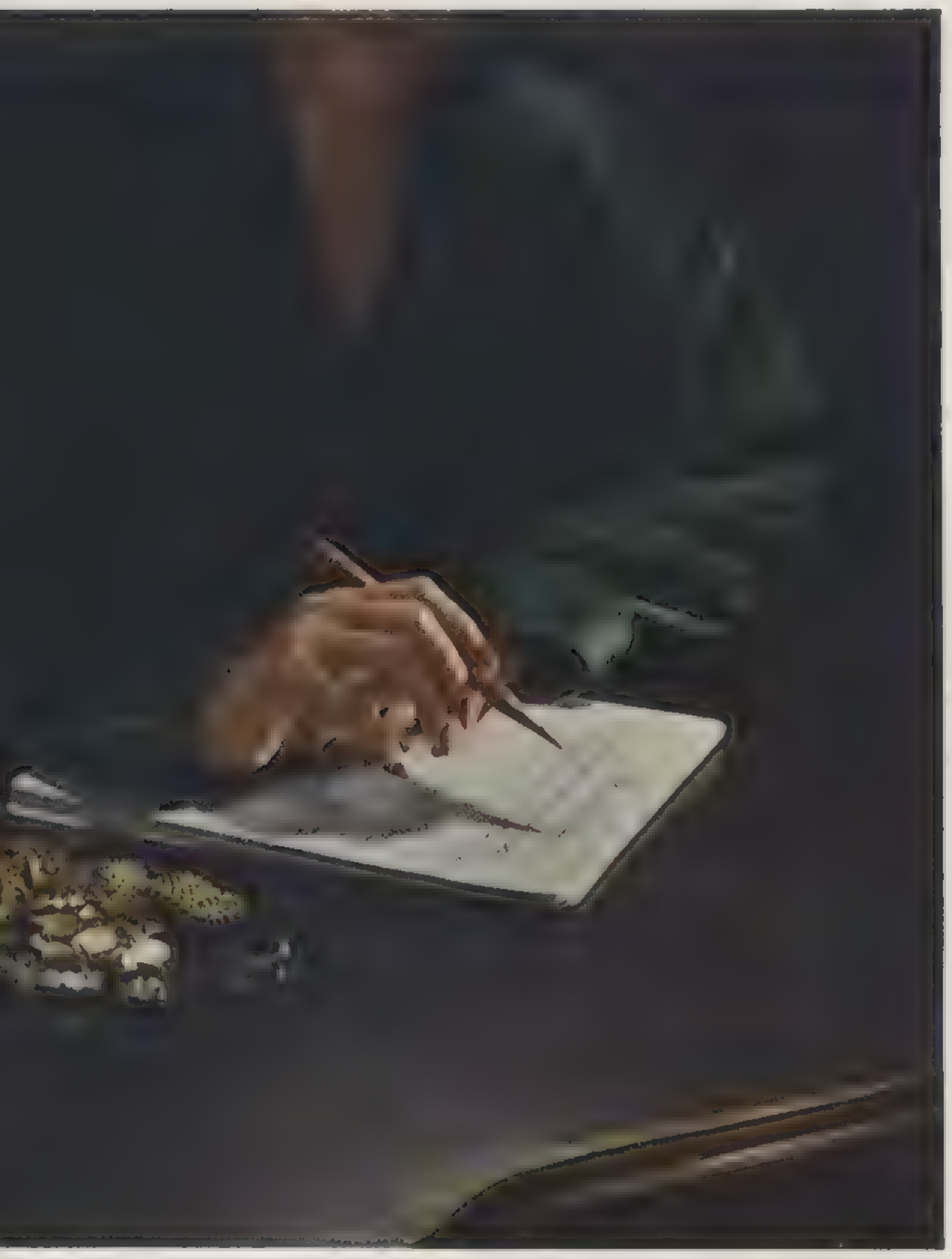
One dramatic version of the sweater look...with wool jersey pyjamas like dancers' tights. $39.95. You add sheer bright stockings, ballet shoes. Pyjamas and "Gaucho" lipstick, both from Lenthéric. Screen by Ruby Ross Wood. Olga Tritt jewels

PHOTOGRAPH BY RAWLINGS

Famous hands

Ilka Chase, witty conductor of the C.B.S. radio program, "Penthouse Party," has actress' hands—beautiful, fluent. On them, as she holds her mike—"Hothouse Rose" enamel

Lady Moore, British concert pianist, keeps her nails short; wears subtle, muted polish when she plays. Non-distracting is the shade she wears: "Windsor." Bracelet from Verdura



Clare Boothe, playwright and author recently in China and Manila, takes all her jewels from her hands before she writes. She wears the "Scarlet Slipper" enamel shade

• Nail enamels and lipsticks by Revlon

Mrs. Wales Latham, organizer of Bundles for Britain, ties up one of them. Her busy fingers must have short, round nails—here painted with "Rosy Future." Bracelet; Tiffany and Co.

that have moulded careers

HORST • CONDÉ NAST ENGRAVING

Alicia Markova, **prima ballerina of The Ballet Theatre, poses in her blue "tutu" (gauze ballet skirt). She will open in New York in mid-November, with two beautiful new ballets included: "Bluebeard," with choreography by Fokine, and "Beloved." Miss Markova's expressive flower hands have lifted her a long way to her spot-light position; her tapered nails are painted with Revlon's new "Hothouse Rose" enamel**

RAWLINGS - CONDÉ NAST ENGRAVING

Rosy-red bonnet — new flame

Light up a monotone costume with a bonnet of rosy-red—your latest flame. This pretty new one is designed by Dobbs. It's of velvet, stitched all over for the "quilted" look. Wear it, as here, with a greatcoat of dove-grey corduroy. Or you might combine it with beige, blue, or the same red. The grey Lavando gloves, hand-stitched, come from Stern's. The diamond spiral earrings are by Black, Starr and Gorham. The lipstick is Dorothy Gray's bright new clarion, "All Clear."

Here come the Cloches — you'll love them now as you loved them in 1925

1. THE ROUND-HEAD CLOCHE

Be it on your head—the cloche, welcomed back from the dim 1920's. And it will *stay* on your head. No hatpins. No clutching, to keep it on. In a high wind, your beau won't have to chase it. And it's one hat men take *theirs* off to!

1. THE ROUND-HEAD CLOCHE. A round crown, broad brim give this grey felt cloche the look of a mushroom cap. A touch elfin, and more than a touch becoming. A gentle $7.95. Knox the Hatter

2. THE TYROLIAN CLOCHE. Here's a hat that has two brims—one in the front, one in the back. Green felt, with a red band and a feather. Nice with your corduroy suit. Stetson hat; $8.75 at Altman

3. THE HABIT-MAKER CLOCHE. Of all the cloches, this is the most direct swipe from the riding hat. Black velours, black-bound, and something a bride could cherish forever. By Brewster; $7.95. At Best

4. THE PROFILE CLOCHE. Part cloche, part bonnet, this befeathered hat is one more reason why men (including husbands) smile on cloches in general. It's brown felt; $8.95 at Knox the Hatter

2. THE TYROLIAN CLOCHE

RAWLINGS

3. THE HABIT-MAKER CLOCHE

4. THE PROFILE CLOCHE

British Exports of Import to U.S.A.

TONI FRISSELL

DISTINGUISHED travellers—these new clothes made in Britain, of British fabrics. They are being presented in American shops.

ABOVE, first: From the British house of Hebe Sports, a purple tweed suit. Its second home—Russeks, U. S. A. Second: A Brenner Sports costume, its grey jacket plaided in green and yellow; tweed skirt.
Third: Rose and Blairman, Ltd., sends us this royal-blue wool suit with red-lined pockets. Macy's ordered it.

LEFT, first: Brenner Sports made this brown herring-bone tweed suit, with coloured stripes. Peck and Peck.
Second: Out of Great Britain, by Matita, Ltd.—a mauve plaid woollen suit. New habitat—Bonwit Teller.
Third: Tweeds across the sea—Hebe Sports' mauve tweed suit, with mauve plaiding. Peck and Peck.

OPPOSITE: Britain's Spectator Sports sends us this young red coat, with big sleeves, tiny waist. Bonwit Teller.

Grade A

CATS don't cry over spilled milk; they drink it. (*Vide*, above.) Cows don't cry over spilled milk; they give it. (*Vide*, opposite.) *You* don't cry over spilled milk, either—but it wouldn't be a bad idea if you did. For it's more than milk that's being lost. It's the greatest single beautifier in the whole wide world.

Consider milk, the beauty aid incredible. It starts from the innermost skeleton of you; it works on out to the last eyelash. It builds you beautiful bones and teeth, strong nails, gleaming hair, and soft, smooth skin. It carries worth-their-weight-in-radium calcium and phosphorus to your bones and your blood. It gives you fine, whopping amounts of Vitamin G—otherwise known as riboflavin—one of the important "B"-complex group.

Milk brings you valuable vitality-giving proteins you need. And milk is a tremendous source of Vitamin A, the list of whose functions reads like a beauty manual. It starts at your pores and works out; it keeps your skin from drying out and growing rough. It's an all-clear signal for your eyes, without which they can't possibly be healthy, much less shining. It affects your hair and your nails, and even your rosy colour or lack thereof. It helps control your resistance to disease...especially to colds. It's an absolutely indispensable health-and-beauty part of your diet. No diet...there are no exceptions...is any good that is not at least a fifth part made up of milk and milk products.

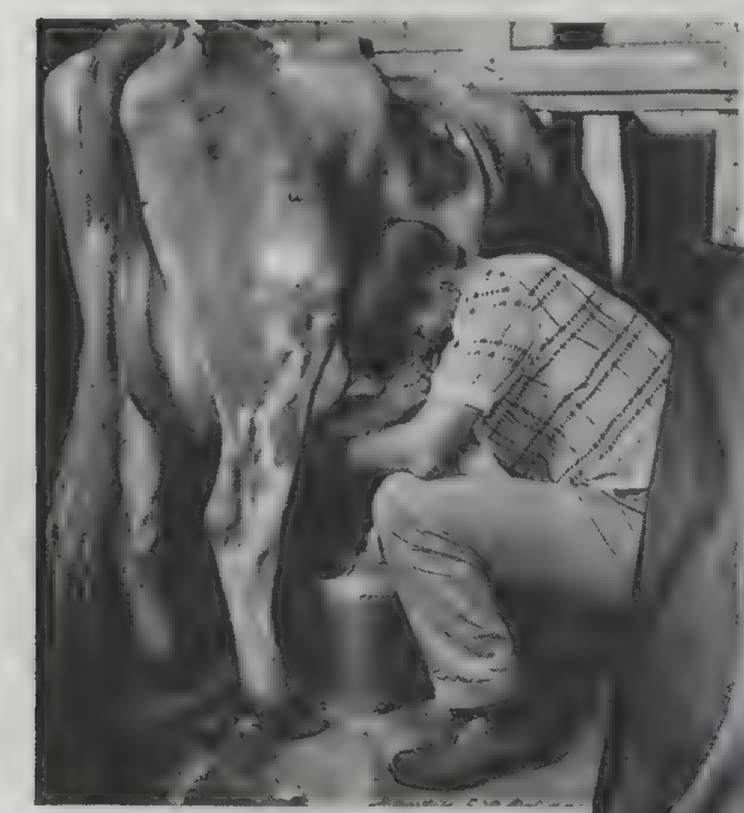
Beauty

The milk you drink and the milk you eat will do all these wondrous things for you ...but this is still not all the good there is to be had of milk. For the milk you put on your face has still further blessings to offer you. Great beauties have long known the cleansing, stimulating, and softening properties of milk. But their elaborate home concoctions were as nothing to the sophisticated milk products you may have today.

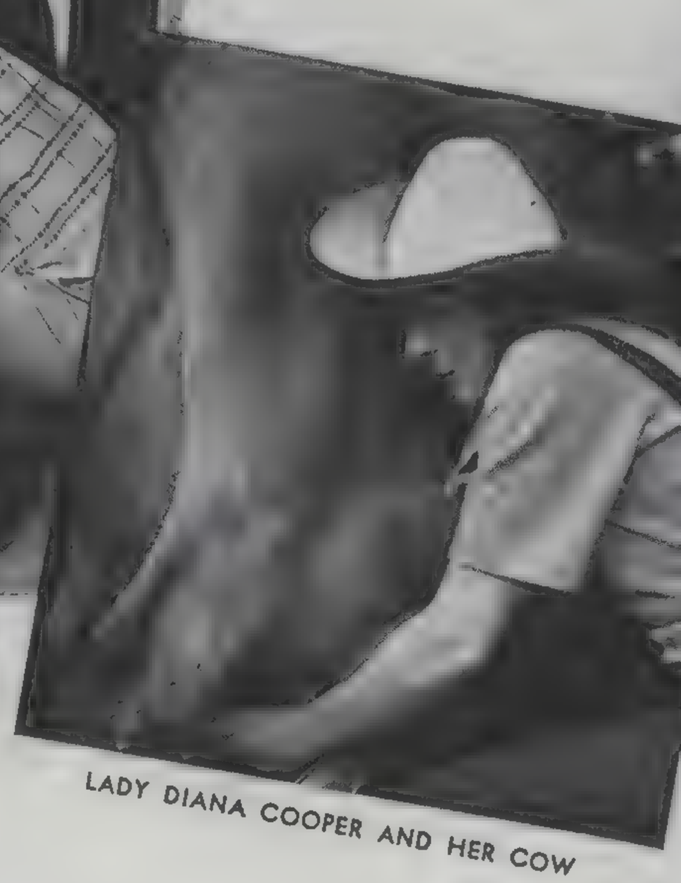
Exactly a year ago, the first of these made its modest appearance. It was Milkmaid Cleansing Milk, a cream which you smooth on your face, allow to dry, and then wash off with a sponge and warm water. (Or, if you like, leave it on a bit longer, fifteen or twenty minutes, and let it act as a tightening masque.) It's literally made of milk—80% of it is Borden's pure pasteurized milk. Its two companion products, also celebrating their first anniversary, were Emulsion for dry skin, and Milkmaid Foam Bath.

And now there are new little Milkmaids to serve you. A milky bath cologne, fresh and soothing. Milkmaid Night Milk, a softening emollient cream. A fine Milkmaid Bath Powder. A Milk Complexion soap; bath mitts filled with powdered Milkmaid soap, powdered milk in a face powder; lipstick and rouge that are one-fifth sweet country cream.

Inside and out...more milk for you...the more milk, the prettier!



LOUIS BROMFIELD AND HIS COW



LADY DIANA COOPER AND HER COW

BLOOMINGDALE'S OWN SACRED COW

MAINBOCHER'S EVENING CARDIGAN

RAWLINGS

Cardigans Rise to the High Couture

MCMILLEN DÉCOR

MAINBOCHER launches the new idea you see on these two pages. Cardigan sweaters glorified as they've never been glorified before. Cardigans lined with fur, embroidered with pearls or gold or jet...all handled with such taste and authority that smart women love them on sight. Above: a beige cardigan lined with brown Persian lamb, brown wool dress, Lilly Daché hat. Opposite: yellow cardigan with a necklace and bracelet of pearls (simulated), black sweater and skirt. Cartier jewels Mainbocher's entire new Collection is filled with ideas that express the tempo of the times. Such as these de luxe cardigans. Such as casual evening suits with skirts that are long for the day, but short for the evening. Such as dancing dirndls—ending inches above dusty dance floors. Such as beautiful, fur-lined overcoats. Such as sympathetic little day dresses that play such a big part in today's active life. Clothes that...in Mainbocher's own apt words...are called "Underdressing with an Overtone."

Your money's worth in

CLOTHES

This winter—
dollars for value, but not one cent for mistakes

MONEY, money everywhere, and not a cent to waste. Money for new taxes, for the U.S.O.; money for Defense Bonds and for war relief. Money with a hundred new demands upon it...a hundred new reasons for wanting your money's worth.

In times like these, splurging seems downright unpatriotic. Senseless spending has no place in America in 1941. Value received is what all of us want—not only from public disbursements, but also from personal ones. The dress you buy and then never wear is the one you've always regretted. *This* year, it would be far worse than that—for every time you looked at it, you'd think: "I might have bought another Defense Bond with that."

Value Received. Perhaps you'll spend a considerable sum, perhaps a very little on your clothes. Whatever the amount involved, you want to get your money's worth. Your soundest investment may have a sizable price tag; your costliest mistake may have a fairly trivial one. Or vice versa.

It's the use you have, and the joy you have of your clothes that decide their worth. Below, you'll find some of the newest and best ideas for helping you get greater use, and much, much greater joy...clothes and accessories that will pay and repay.

Paying Propositions: Realize, first of all, how much more profitable is one Perfect Costume than a multitude of mediocrities. One shrewd buy would be a reversible coat—fur inside, bright tweed outside. Acquire two dresses, one the colour of the fur, the other the colour of the tweed, and you're insured for the winter.

Or try this rewarding idea. A simple black wool dress—and two jackets to ring changes. One, a boxy yellow tweed, perhaps faced with seal. (Wear it with dinner-dresses, too.) The second jacket—black velvet. Add a sequin scarf, sequin-veiled hat, for 5 P.M.

More Capital Ideas. Capitalize on that dollar-stretching idea of the black sweater, described on page 39. Investigate the advantages of building your whole wardrobe on magenta-pink and black this year. Your initial investment might be that pink-and-black suit on the cover ($39.95). Vary it by switching to a black velvet jacket, and add the pink blouse and gloves on page 64. And in the country have two pink felt skirts—short and long. See pages 40, 41.

Spending the Evening. Put your money into the sort of clothes you wear oftenest at night. Débutantes are justified in putting a sizable sum into dance dresses. But if Big Parties are infrequent on your winter calendar, don't sink your all into a "grand" evening dress. It won't pay enough dividends. If most of your evening parties are informal, have perhaps the dress on page 65. For your few big evenings, wear it without the jacket, pin a long spray of fresh flowers from shoulder to waist (enough to make an Effect); pull on bright long satin gloves, do your hair excitingly, add your jewels, and you'll look formal enough for the Opera.

And since *this* winter is *this* winter, many evenings will be gay, impromptu evenings—often with beaux in uniform. For such 1941 nights, you want allure—even if your skirt is day length. It's new to have the skirt about mid-calf length, these nights. Wear perhaps the jet-fringed helmet and jet necklaces on page 38. Or look like the girl on page 64—black dress, big fox muff with a shrill pink bow, pink ostrich hat. Or have a black velvet suit, wear a black lace or sequinned blouse, and tie your head in sequinned tulle.

Accessories with 100% Interest. Don't think of accessories as inconsequential side attractions. Today they're apt to be the main attraction of a costume. One fine fur accessory can turn the most retiring cloth coat or suit into drama. Perhaps elbow gauntlets of leopard or ponyskin. Perhaps a fur stole. Perhaps a gigantic squashy bag of Alaska Sealskin (page 63) hanging on a great gilt chain. Or an ocelot or fox muff.

Profit by the stocking situation, and wear, in the country, heavily ribbed black cotton stockings with a pink felt skirt. Have evening stockings dyed to match your dress. Reclaim your last year's black dinner-dress with a pair of green satin gloves and a green satin bag. Wear green-satin-laced dinner shoes.

Don't be afraid to repeat an accessory—if you're enamoured of it. Take those new little hug-the-head helmets. Wear them of bright wools for day, have one (Continued on page 99)

BRIGHT FOR BLACK (opposite)

Bright is right for black—as here for dinner-time.
1. Pink—for bengaline ruching, suède gloves, felt bow-and-rose chou. Simplest crêpe dinner-dress.
2. Sequins in her hair. A green bead dog-collar.
3. Chiffon handkerchief. Satin, gold-kid slipper.
4. Green stone Castlecliff bracelets and Coro clip. Green suède gloves. All above are from Altman.
5. Lucien Lelong fitted bag from Bonwit Teller

Bright for Black

....Here begin 4 pages of new colour schemes for black

Firebrands for Black

1. Black, afire with blue—this long-torso dress of rabbit's-hair and wool. Blue gloves to match. You might add a hooded hat of black jersey, a black bag, shoes

2. Black, afire with bronze—this black skirt and bronze jacket of Forstmann wool. Bronze doeskin gloves. A suède hat that's a particularly nice shade of black.

3. Black, afire with gold—a 14-strand gilt bead cowl-collar, enlivening a black sweater. A knitted black pill-box. Gold mesh De Rosa bracelets. On her hand, black knitted gloves. In her hand, a Volupté powder-case of gilt.

4. A capacious black broadcloth pouch—it hangs over your arm, soft and deep as a mandarin sleeve. (Bags are all newly softer this year.) A Pichel bag.

5. Purple enamel cigarette-case by Henriette. A handkerchief striped in purple. They might be little echoes of a purple scarf with an otherwise-black costume.

6. Short purple suède gloves—wear them as sole colour-accent for black. Or with a black dress and much gold jewellery. Or you might have a purple bag to match.

7. Black suède belt, edged with purple braid. Try it, perhaps, with a purple suit and a black sweater. Or with a black dress, purple hat.

8. A 4-strand necklace of gilt beads and purple. Wear them with your purple dress; or with your black dress; or your beige.

9. On a gilt shoulder-chain—a soft, soft, black, black Alaska Sealskin bag, by Koret. A black hat with tassels. Twisted gilt metal beads. A gilt bracelet by Lisner. And suède gloves in gold.

THIS PAGE—ALL LORD AND TAYLOR

THIS PAGE—ALL BONWIT TELLER

1
2
3
4
5
6
7
Black with Assistants

RAWLINGS

JACKET LIKE A JEWEL

Opposite page. For late afternoon, bright assistants. (1) Rayon jersey blouse, suède gloves with black wool suit; fedora of felt. With your P. M. dress—(2) pink ostrich on velvet chou; felt bow on a black fox muff. Green aids: (3) Suède gloves. (4) Laced suède shoes. (5) Faille bag. (6) Green-bead bracelet. (7) Circle-bracelet. Altman

GLITTERING, impressive, focal as a jewel is this hug-me-tight jacket—gold and brown sequins embroidered on brown velveteen. It's one of the new costume additions that provide drama per se, call for very little further adornment. And in this case, the dress beneath is profoundly simple. Brown silk slipper satin with a full, stand-alone skirt like the one Regina wore in "The Little Foxes." Anyone Regina's age could wear it well; a bride could put it in her trousseau and look a thoroughgoing romantic; a white-haired woman of their combined ages would look supremely distinguished in it. Original design; Henri Bendel.

an Actor of sharp versatility— a Producer of extravagant effect— a Writer of black and white force— a Director of prodigious magic—

by J. P. McEvoy

WHEN Orson Welles was nine, he eloped in blackface with an agreeable little lady and eked out a precarious existence doing card-tricks and juggling on street corners until, toward evening, they were recaptured by their parents. The tot Orson was already an accomplished magician, and his subsequent career has produced a series of magical successes baffling to the onlooker. Last year, at twenty-five, he arrived in Hollywood with an epoch-making, four-way contract for two pictures at one hundred and fifty thousand dollars each and a percentage of the gross receipts.

Hollywood rang with childish screams of jealous rage. Welles had grown a beard for a part in the first picture he intended to make—later scrapped—and someone sent him a bearded ham. Somebody else cut off his necktie in a public restaurant; others tried to buy page ads in trade journals shrilly ordering him to be gone. Welles' first party in Hollywood was a hint of the Shape of Things to Come. He invited every one who was any one to partake of his hospitality. The lawn was full of butlers and food, music and lights—but nobody who was anybody came to Orson's party. In fact, nobody who was nobody. In short, nobody.

SO Orson hid himself in a projection-room and ran thousands of pictures. For a year, he secretly studied every phase of movie-making, ignored the brass hats, and pumped the hired hands—the cameramen, cutters, sound technicians, the wizards of the back lot. He worked up two complete scripts and threw them away, together with one hundred and twenty-five thousand dollars of his own money. Then, having discarded his deuces, deftly out of his sleeve he shook an ace: "Citizen Kane," which opened to unanimous and ecstatic critical acclaim and is netting millions at the box-office.

Magic is the word for Welles—magic and showmanship. It was always thus. Orson wasn't born in a theatrical trunk, but he was raised in a false face. His first toy was a puppet theatre; his first book, *Midsummer Night's Dream*. He listened to his mother read Shakespeare aloud the way Junior listens to the radio; and before he knew his ABC's, Hamlet and Othello were as familiar to him as the Lone Ranger and Superman are to Junior.

He didn't learn his ABC's, though, until he was seven. He preferred learning by ear, and he learned from the best available literary, artistic, and musical talents of the day. His mother was a musician. His father, from whom she early separated, was an inventor—of the Army mess kit, for one thing—and world-wide playboy.

From the time Orson could talk, he was accepted as an adult mind among their friends and associates, as well as by a great many more celebrities introduced to him by Dr. Maurice A. Bernstein, of Chicago, who early took a psychologist's interest in the prodigy and later became his guardian. Asked if Welles at the age of two really talked like an adult, Dr. Bernstein mildly amends: "Yes, like a *cultured* adult."

ORSON had little time or patience for conventional schooling—it meant he had to associate with children. But finally, at the age of eleven, he was talked into a period at Todd School in Woodstock, Illinois, because of the theatrical facilities there. He took over, shortly advertising himself as "Dramatic Coach," and spent the rest of his time in such projects as writing self-illustrated Shakespearian texts.

The following year, Orson took a trip to the Orient with his father—discovering then, to his father's grief, that he could make money disappear by signing for everybody's drinks at the ship's bar. (Later he perfected this disappearing trick with his father's money. The senior Welles died when Orson was fourteen, leaving the boy a forty-thousand-dollar inheritance, which he was to receive at twenty-five. Orson found that there were people willing to lend him money against his future riches. When he came into his inheritance at last, and paid his debts, he threw a celebration party splurging the entire remaining estate—total: twelve dollars.)

At fifteen, Orson disappeared by himself and turned up in Ireland, as an Abbey Theatre guest star. He had first landed

a job with Dublin's Gate Theatre by telling them he was from the Theatre Guild in New York, arguing to himself that if the Guild knew how good he was they would have hired him. At seventeen, he decided to retire to Africa—a disillusioned old failure—but he was back in America the next year on a nation-wide tour as Katharine Cornell's leading man (in "Candida," "The Barretts of Wimpole Street," "Romeo and Juliet").

Married at nineteen (divorced last year), he had his own producing company—The Mercury Theatre—and was a star on Broadway at twenty, and at the same time was an anonymous actor in so many radio broadcasts that he had to hire ambulances to make them all on time. Before he was twenty-two, he and his Mercury Theatre Company had scared the wits out of two of the nine millions who heard the "War of the Worlds" broadcast and thought Martians were invading New Jersey.

PRODIGIOUS? But everything about Welles is prodigious. Physically he is a shambling man-mountain, with a cavernous capacity for food. He puts on and takes off forty pounds every few months—not with mirrors, but with alternate periods of huge steaks at all hours and nine-day-diets of nothing but bananas and skim milk. He has been known to work seventy-two hours at a stretch; and while making "Citizen Kane" went along for months on a schedule of three hours sleep a night. Afterwards, when staging "Native Son"—sensational Broadway hit last winter—he stayed in the theatre forty-eight hours, working every one around him into a coma of fatigue. When, finally, he was through work, he complained bitterly: "No one sticks with me, no one cares for me. Now that I'm ready to go out and have a little fun, where are my friends?" His friends, moaning in fitful slumber, were all laid out in ragged rows.

"CITIZEN KANE," which looks so easy to many people, is the result of months of arduous practice and willingness to try new tricks. Gregg Toland, Hollywood's ace photographer, says, "Orson continually asked for things that couldn't be done—so we tried and tried, until we did them." Welles' insistence that every one on the picture, from himself down, try any new idea, no matter how impossible it sounded, inflamed the veteran crew and neophyte cast (most of whom, including Welles, had never appeared in a picture) with an enthusiasm never before seen in Hollywood. "The curse of Hollywood," says Welles, "is that it is run by people who are afraid to get out in front. The bigger they are, the more cautious they become. Better be safe than sorry, they say, and they wind up both."

Among the things that couldn't be done in "Citizen Kane," which Welles and Toland went ahead and did anyway, was the trick of shooting the camera straight into banks of spot-lights to give the illusion of standing on a grand opera stage and looking into the audience. Unique and highly dramatic, the trick also eliminated a stereotyped audience scene and the expense of a mob of extras. The use of ceilings on all the sets was another innovation, requiring drastic changes in accepted lighting practice.

Every movie-goer is familiar with the paper-knife profile of the hero in close-up and the foggy forms of other actors in the background. Welles insisted that Toland show every one in a scene clearly, sharply, and in focus. It couldn't be done—but Toland did it.

WELLES encouraged Maurice Seiderman ("The greatest make-up man in the world," says Welles) to experiment to his heart's content. The principals in "Citizen Kane," including Kane himself, who ages fifty years before your eyes, are engineering triumphs of plastic art. The flabby weight of Kane's aging body is no pillow, but a built-up simulation of the flesh itself, made of a synthetic rubber which is Seiderman's secret. There are subtly changing combinations of sixteen different chins and a like number of noses, cheeks, jowls, ears, necks, hair-lines, eye-sacs. And, incredibly, the aged Kane has eyes veined and rheumy to match—delicately designed contact lenses, fitted to the eyeballs themselves.

When he is not Kane, Orson has the body of a Japanese wrestler, the face of a world-weary altar-boy. The Army rejected him for asthma, athletic heart, sinus trouble, a flock of allergies, and finally "inverted" flat feet—the Wellesian touch. He hates sports, never exercises, reads only for pleasure and to learn more magic tricks. An omnivorous devourer of books, averaging one a day, he always carries one with him, reads for five or ten minutes whenever he gets a chance. He gorges on anything and everything, pulp thrillers, best sellers, art books, philosophical treatises. He passionately adores the comics, follows them all, and is secretly ambitious to write and draw one of his own.

Hating possessions, he gives everything away—generally to the first person handy. What he doesn't give he loses. Orson dodges parties and "premières," hates clothes, and would "look like an unmade bed" if Dolores del Rio didn't drag him to fittings, buy his sweaters and ties.

His three passions are flying, long-distance phoning, and steaks. He wanted to take up gliding, but thought better of it when it was pointed out that he is too absent-minded to drive, has wrecked three cars, and now can't get a license. Although constantly battling to keep his weight down, he rationalizes his Gargantuan meals, explaining: "I was raised in the country, so as a boy became used to having my heavy meal at noon. When evening comes around, I remember I spent so much time in Europe I became conditioned to Continental habits, so I have my heavy meal in the evening. But at midnight, I recall I am of the theatre, so I have my heavy meal after the performance." He doesn't explain those big steaks between meals, but he eats them just the same.

He has no idea of money, is always broke, and can't figure unless the deal involves at least one hundred thousand dollars. In this statistical (Continued on page 100)

Cher Ami

The Servant problem of Ludwig Bemelmans

To work for me, to live with me, is hard. I am shiftless and lazy and composed of disorderly habits. I live the way William Saroyan thinks people love to live, and it's not as funny off the stage. Normally, I am filled with the greatest good-will toward my fellow men, and I manifest this with generous gestures in all directions. I stop and smile at children, and I spread breadcrumbs for the pigeons on the stairs of Saint Patrick's, but the next day I would like to kick them all in the shins.

My habitat is mostly in bars and restaurants, hotels and depots, and the lobbies and entrances thereof. I am found on the decks of steamships, and on the shores of tropic isles. I arrive suddenly, somewhere faraway, and once there I haunt the piers and terminals and curse if there isn't a boat or plane to take me back immediately. I get homesick as soon as I am away from where I've gone—going it's for New York, coming back it's for where I've left. To share such a life, one needs a mobile servant, adaptable as a chameleon, shock- and surprise-proof, a person who gazes into your face as into a crystal ball and then knows whether to come close or stay away from you the rest of the day. The coin is not too good, either.

The ideal servant for me is a kind of Sancho Panza, a companion and friend with the melancholy kinship of an Irish setter. The run-of-the-mill retainer won't do at all; no Treacher type, no Admirable Crichton for me. I'd rather have him inept as far as service goes, but let him make it up with perfection in all the other departments. Above all, let him be someone curious and different. The ideal would be an ex-sergeant of the Foreign Legion, a bankrupt banker, a retired road-company leading man who could mug Hamlet and Shylock, even a third-rate Karloff. Give me a burglar, or even a dismissed G-Man, anything, but not the meek soul whose life is a monument to a million polished teapots.

My wishes are usually fulfilled with miraculous promptness, sometimes with such dispatch that I get scared at the prompt benevolence that hovers over me. For example, I wished for this fol-de-rol butler, not very hard either. I did not go to any employment agency to look for him, I did not even put an ad in the paper, nor did I ask anyone if they knew of such a man. I just wished, and he came.

I met him in Haiti last winter. I stayed at a small, white hotel in Port au Prince. This hotel had a *dépendance*, the rooms of which were like the cells in an exquisitely-run insane asylum. Every compartment had its own precise garden of tropical greenery. Planted in the exact centre of each of these eight-by-twelve-foot gardens was a tree, not large enough for any one to climb in or out of the garden by, but with enough leaves to shade a rattan *chaise longue*, and with four branches for birds to sing on in the twilights of morning and evening. Each of the gardens was enclosed by a white, high wall.

The floor of the bedrooms was a mosaic of black and white tile, and in its centre stood a bed with tortured cast-iron ornaments, pretzels and small knobs and buns, spirals and little brass blossoms stuck and twisted on its head- and foot-boards. During the day, the design of the bed was somewhat diffused under a tent made of mosquito netting, which was attached to the ceiling by a rope and pulley. At night, one was under the tent, and then the fancy ironwork was beautifully clear.

The morning after the night when I wished for the butler, on awakening I beheld the outline of a a man outside the mosquito tent. It seemed that he had stood there for a long while. He was in a state of repose, leaning on the wall, and he threw the butt of a cigarette out into the garden when he saw me sit up. On his head was a Chevalier straw hat. I lifted the netting, and, leaning out of bed, I observed that my visitor was barefoot and sunburned, and that his hat was honoured with the bright colours of a Racquet Club band. He had a lean, generous, and unworried face, (Continued on page 106)

MISS GLORIA VANDERBILT (opposite)

Only seventeen years old, with black hair and slanting eyes, Miss Vanderbilt is already in the public eye. The daughter of the late Reginald C. Vanderbilt and Mrs. Vanderbilt, she left Miss Porter's School at Farmington this year, has now made her unofficial début. In this photograph, she wears a dress by the Hollywood designer, Marie Miller—a dress with soft, Oriental lines that complement her unusual beauty.

GEORGE HURRELL · CONDÉ NAST ENGRAVING

Miss Gloria Vanderbilt

HORST

BACK VIEWS AND SIZES ARE ON PAGE 99

CUTTING THE COSTS

Design for Dressmaking

One way to make the most of your money is to make the most of your needle (or your dressmaker's). Here—one of the newest examples. New—the way the brown wool coat is lined with the same bright blue that makes the dress. New, too—blue wool and nutria hat, huge nutria muff. Vogue Pattern Design No. S-4334

Money through THE NEEDLE'S EYE

ONE of the most valuable things to get for your money is something that nobody else has. If you sew—or have your clothes made, you have that advantage: clothes that are yours are yours alone. They look like you, they take into consideration your anatomical arrangements, your life, your tastes, your colour whims.

And there's nothing like a needle to prick financial problems. To string out your clothes-dollars. To make the most of your money—whether you're making a good-for-years coat or whim-of-the-moment frill. You probably won't want to run up every stitch of your wardrobe. You'll very likely buy some things, make others—until your wardrobe clicks into well-rounded perfection. But you'll find that clothes fresh from your needle are not only satisfactory in the way of economy, but also satisfactory in your personal pride of accomplishment.

SEW MUCH FOR YOUR MONEY. This year, for instance, you might cope with your evening problems like this. You might make an evening cape—about the most glamorous wrap of 1941 nights. Almost any butter-fingers could manage one—no collar; no sleeves to juggle. See the cape at the right. Make it perhaps of magenta-pink wool or felt. You might sew an appliqué jet motif on it. You might make a black cape lined with magenta, or arrange it so the cape is reversible. Team it with one black dinner-dress and one more formal of magenta jersey.

NEEDLE-SHARP COAT TRICK. One happy way to solve the coat problem is to have it made (or make it yourself, if you're a tailoring wizard). The unfurred coat proffers endless possibilities. Have the very simple collarless one—top, right—and give it a very expensive look via fur touches. Make the coat in tobacco-brown, or taupe, and add sealskin accessories. Or make a scarf of a short length of fabric, and fringe the ends with mink tails. With a black coat, you might buy three silver fox tails (they cost microscopically), twist one into a circle for a hat, and tie it on with velvet ribbons. Use the other two as cuffs for long velvet gloves.

If a fur-lined coat doesn't fit your pocketbook, try the one at the bottom of this page. Soul-of-simplicity coat—with eight-inch facings of fur, giving the illusion of a lining. (Use any fur you may have on hand.)

OTHER IDEAS FOR NIMBLE FINGERS. Let one jacket do the work of two—by putting it with two skirts, one day-, one evening-length. Have a magenta jacket and two black skirts, one wool, one taffeta. Or have a black velvet jacket, black velvet street skirt, magenta taffeta evening skirt. Buy some sequins (you can get a gross for something under two dollars) and sew them on a satin evening bag. Or on crêpe evening pumps. Or on a jersey scarf. Investigate the possibilities of jet beading—anywhere from shoe-string width to a yard wide. (Cost in proportion.) Try, say, banding a peplum with jet. Get some black lace frilling and gather it into rosettes for your pumps. Gather black lace onto a velvet ribbon, add a pink rose, and tie around the neck of a dinner-dress. All money's-worth ideas.

Sew and reap chic with Coat Design No. 213

Butter-fingers could make Cape Design 9236

Two-time Jacket Design 9244. Day and evening skirts

Any fur on hand can face Coat Design 226

Once in a Lifetime

ONCE, and once only, do you marry in white, with the hushed church, the pageantry. That once, you play the lead. You wear, deliberately, a costume. Maybe you'll lay it away in lavender after the Day. Maybe yours will be a dress you can wear from that Day forward—like the white wool opposite. In any case, you want to add touches that are your own. Herewith, ideas to make you a memorable picture.

Be a bride in white—with a touch of colour. Pale pink gloves to your shoulders. Perhaps a helmet of gold thread, or a wreath of gold kid leaves. Or have a showering veil of gold mesh. Or put scarlet poppies in your hair. Ransack Chinese shops for white jade butterflies, or flower-topped hairpins.

Take a leaf from the family album and wear your grandmother's seed-pearl, whaleboned dog-collar. Or carry a lace pillow-muff, with a lace ruff at your neck—a pink rose pinned on each. Put a lace basque jacket over a full tulle skirt. Or a tiny ermine hug-me-tight over a white wool sheath. Catch up your veil with an old-fashioned pearl-top comb.

Clip rhinestone buckles on your satin pumps. Or—your something new—pace down the aisle in the sensational chopine, a sandal of white satin over a gold kidskin sock.

1. Marry in a pearl-embroidered white sweater; a satin dirndl.
2. Tie a white moire ruffle, as train, on a white dinner-dress.
3. Pin a pearl-beaded satin chatelaine-pouch at your waist-line.
4. Carry a greenhouse bouquet of green-and-white caladium.
5. Pace to "Lohengrin" in satin shoes, pearl-beaded (fake).
6. Pin a trailing rope of pink or white flowers to your top-knot.
7. Wear a snood of satin ribbon; gay ones for bridesmaids.
8. Cover all your hair with a face-framing helmet, all of pearls.

BRIDE IN WHITE WOOL (opposite)

Wedding-day drama—a cloistered dress of wool-and-rabbit's-hair jersey. Dolman sleeves melt into the basque bodice; the basque bodice melts into a full skirt. The dulcet price of $45 includes the white coif. Best; L. S. Ayres, Indianapolis. Ropes of Heller's La Tausca simulated pearls

PHOTOGRAPH BY HONEYMAN

SNOW-WHITE BEDROOM (YOUR LITTLE-MONEY'S WORTH)

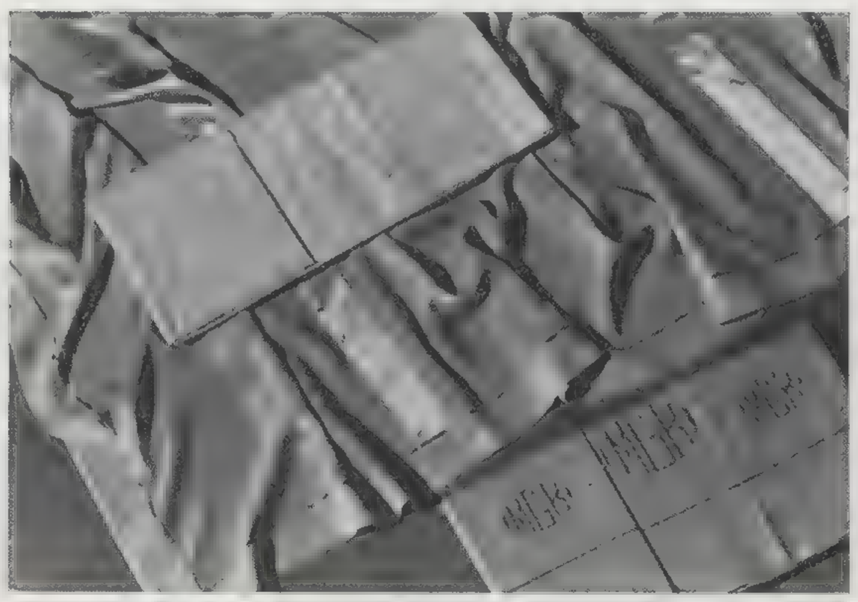
Room with a View-Point

Getting your money's worth in selecting your new linens and decorating your bedroom

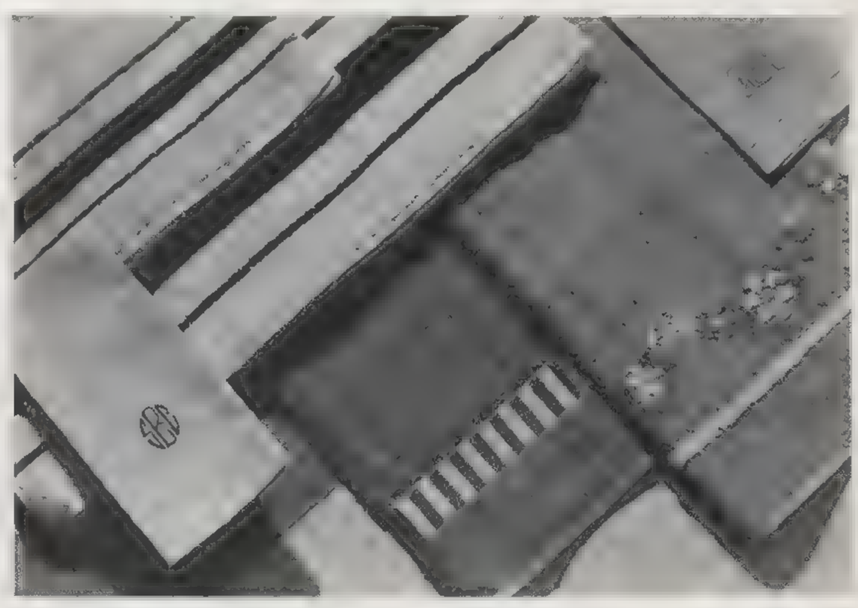
THE airy-light bedroom photographed above looks as though it cost a great deal of money. Actually, it was built on taste, imagination, and a very few dollars. The headboard and footboard of the bed are gates from the Widow's Walk of an old sea-captain's house. White cheese-cloth (almost gratis) is hung behind it, and repeated in the bedspread and the curtains. The curtains are threaded with string and pulled up as though they were shirred. For washing—release the strings, and they're flat.

Other cashless ideas...paint a huge rococo headboard on the wall, behind a sofa-bed...or paint a swathe of "fringed fabric," perhaps with mottoes written on it in bright paint...cut flowers from a seed catalogue and paste them in a giant medallion, above the bed...paste gold paper stars of different sizes on the ceiling...or paint the walls blue, with white clouds.

William Coulson's rayon taffeta comforter, filled with pure wool. Chatham's "Hadley" blanket, all-wool. Find it at Stern Brothers



Tailored rayon crêpe blanket-cover; McCutcheon. Hemstitched Utica Percale sheets in white. Bates' Comb-Percale sheets in peach. At leading stores



Martex bath towel with wine stripes. Dundee towel with striped band. Martex flowered one. At leading stores. Kargère linen hand-towels

NYHOLM

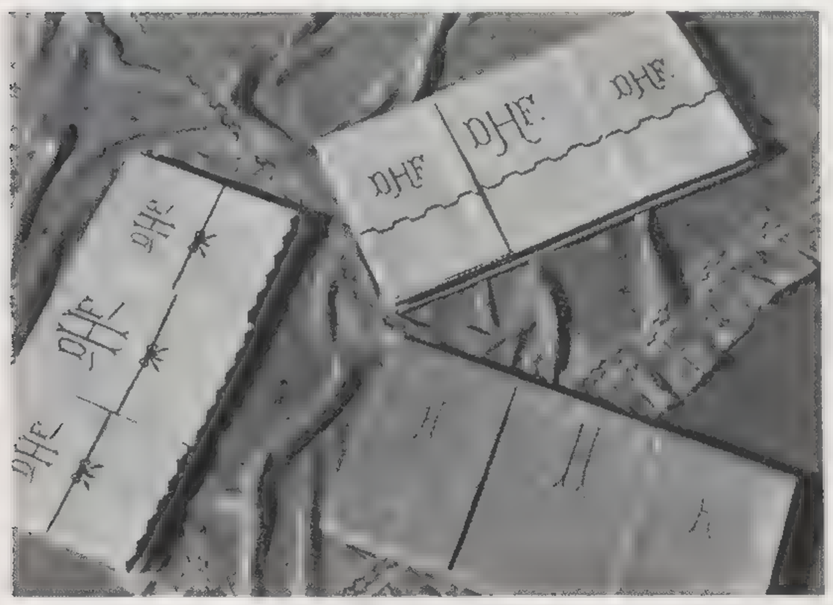
SLEEPING-BEAUTY BEDROOM (YOUR BIG-MONEY'S WORTH)

The bedroom photographed above is completely luxe. The bed, with its carved Boucher headboard, is an investment (and well worth it) in beauty—a fabulous future heirloom. White voile curtains the bed, hanging from a valance identical to the window valances—a good trick if your bed lies between two windows. Decorator: Alban Conway.

Or you might...paper your whole room—walls, screen, and mirror frames—in a fine paper, then cover the headboard of the bed in fabric of the same design.... Paste deep borders of floral wall-paper around your windows, instead of curtains. (Venetian blinds complete the picture.)... Mount pressed flowers under glass in the panels of your door.... Splurge on the most luxurious *chaise longue* or large overstuffed armchair money can buy, if ease is what you want to spend your money for.

In buying linens, blankets, and allied accessories, set your heart on quality. For instance, if you have only a small bit of money for sheets, allot *all* of that money to buying the very best ones you can afford, and forget about monograms for the moment. And don't spread the money out thin to get a lifetime supply. Select the kind you'll want to reorder later. This is important, lest your buying power be diluted and deluded.

Ask yourself pertinent questions—Are the blankets all-wool? Will this blanket-cover launder, or run up a big cleaning bill? Have these sheets the smooth texture, the lasting quality, you should demand? Are the towels sufficiently absorbent? Face the answers, for no matter what you spend, you want to spend it for those things which will really repay you with their beauty, durability, and fitness to your own plan of living.



Wamsutta Supercale sheets, monogrammed by the Linen Embroidery Company. At leading stores. Pink flowered silk and lace blanket-cover; Kargère

White satin comforter, Beauvais-stitched; Carlin Comforts. Springfield "Princess" all-wool blanket, sponsored by Wamsutta Mills; at leading stores

Callaway Mills pink bath-towels with wine monogram; blue towels with silver leaf design. Linen hand-towels. All are at McCutcheon

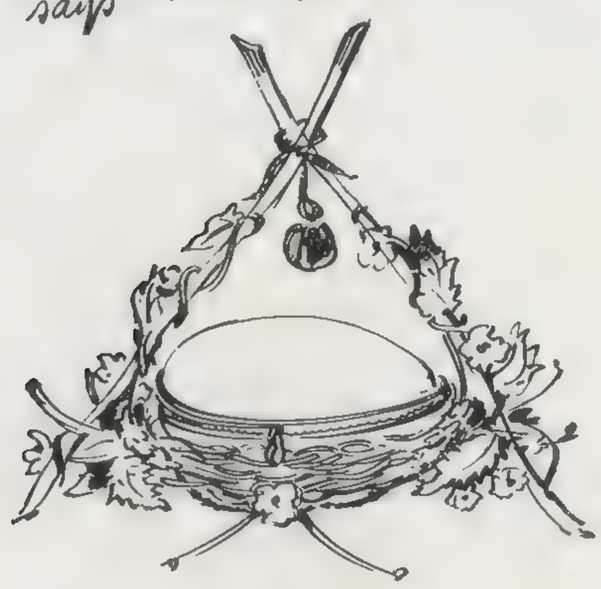
What Counts Most

Six opinions from six women of great taste. Six conflicting, but quite definite, theories on the most telling factor in decoration—all widely adaptable to any type of house, big or little, town or country, old or new

"Big, original objects," says Mrs. August Belmont

One big object. A dramatically large, decorative piece gives character and zest to a room. In her octagonal living-room, in her white country house at Peapack, New Jersey, young Mrs. Belmont uses two wooden statues, about four feet high, in niches on each side of the door, to make an important and original decorative point. She found them in a storage warehouse—a pair of dusty, Victorian ladies—definitely not objects of art. Now, they are polished up, crowned with ivy that falls to their knees.

On this basis, you get your money's worth by depending on one big object to carry the room—and it need not be expensive. Lynn Fontanne uses an old Swedish stove; Mrs. Force, of the Whitney Museum, an Early American stove, painted white.



"One beautiful bit of nonsense," says Mrs. Gilbert Miller

Beautiful nonsense. One non-essential, valuable piece in an otherwise rational room—this can give a room spice and great elegance, without a tremendous outlay. Over the mantelpiece of the yellow-and-white living-room of her tiny Connecticut cottage, Mrs. Gilbert Miller uses a fine, Early American painted mirror, bought in Nantucket, as the focal point of the room.

A Meissen china clock, a brilliant Lowestoft bowl, a beautiful glass Easter egg—all these would be effective. You get your money's worth by owning a valuable bibelot ornament, interesting in any room, whether it is sparsely filled with unpainted furniture or jammed with antiques.

"Bold, splashy wall-paper," says Mrs. Pleasants Pennington

Bold wall-paper. Paper with a big, free, important design gives a room definite personality, a gay, yet ordered mass of line and colour. In her small New York apartment, Mrs. Pleasants Pennington has used wall-paper with a lavish hand; in the living-room, a design of huge, Victorian bow-knots in royal-blue, with furniture (from obscure, secondhand shops) painted in black or white.

In the dining-room, the wall-paper has a design of mammoth, oversized cabbage-roses with green leaves, with all the furniture covered in billiard-green felt to match. Even the carpet made of white cotton bath-mats, sewn together, matches the white background of the paper.

You get your money's worth, when you depend on wall-paper, by having an immediate, inescapable effect with the first flick of the paperer's brush. With imagination and ingenuity, you can paint, or recover, the furniture you already have, so that it goes submissively with the free-striding gaiety of your walls.

in Decoration?

Paintings. One beautiful painting, particularly a modern painting, gives a room colour, and great imaginative beauty, and is a sound investment, besides. Mrs. Averell Harriman's New York living-room, decorated in pale apricot colours, with old French and English furniture, is completely dominated by a Van Gogh, a Renoir, and three Cézannes—all with strong, definite notes of green or deep blue.

If you haven't any original paintings, use some of the beautiful modern print reproductions and build your room around them. A very successful room in a small Long Island house was based entirely on a series of reproductions of Toulouse-Lautrec drawings, with inexpensive modern furniture covered in white, pale green, and brown. If you spend much of your budget on a painting, you get your money's worth by having an investment which is sounder than many stocks, and much more beautiful. If you buy reproductions, you will have a room based, as too few rooms are, on the solidity of great art.

"Paintings," says Mrs. Averell Harriman

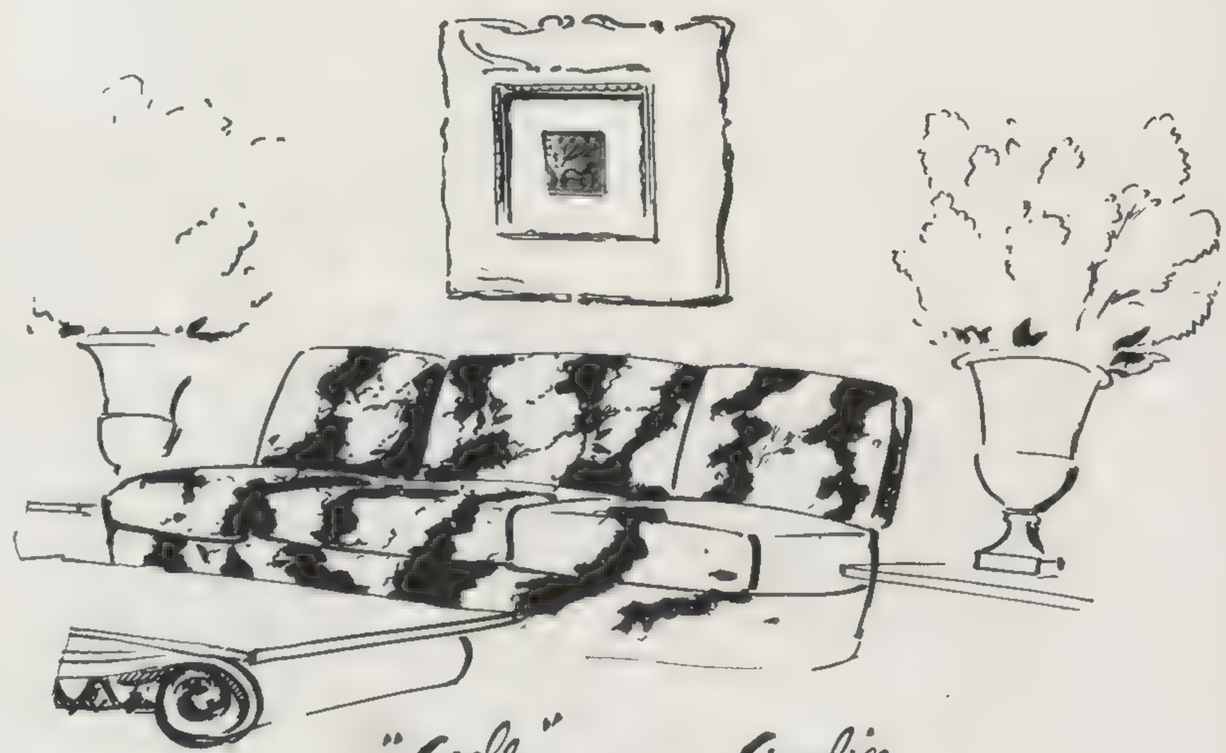
Antiques. Old, beautiful, intrinsically valuable wood furniture—glossy as a chestnut—gives a room an honest beauty that will outlast many ephemeral fads. In her done-over farmhouse at Far Hills, New Jersey, Mrs. Henry Parish, second, uses a few really good English and French antiques as the basis of the decoration. With these, she has plain, white walls, organdie curtains, and, on the sofas and chairs, plain white cotton material.

With one or two beautiful antiques, you can have a spare hand with paintings, overstuffed furniture, and materials—use mirrors instead of paintings, buy secondhand sofas, use plain turkey-red cotton, or blue upholsterer's material, as Mrs. Gilbert Miller does, on an old French chair. You get your money's worth by having furniture that will probably be as valuable twenty years from now as it was the day you bought it.

"Antiques," says Mrs. Henry Parish

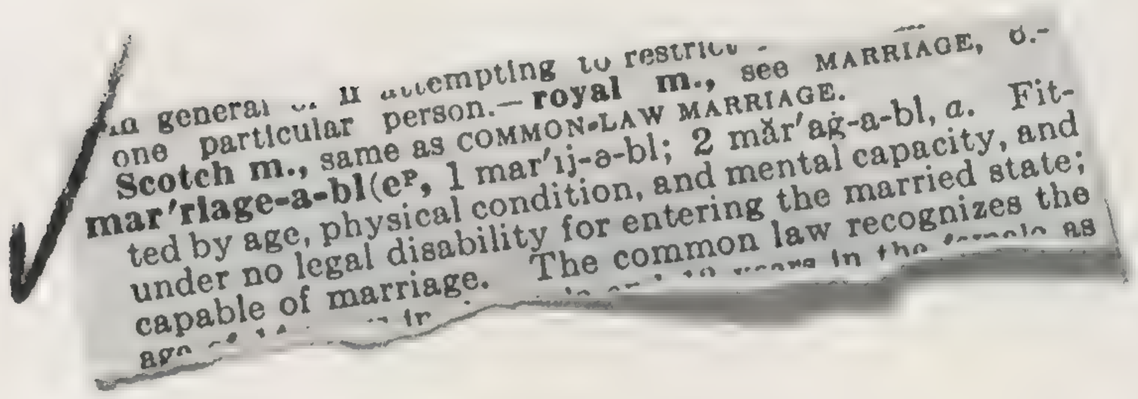
Scale. A room with everything in it chosen to scale, with each piece balanced to the other and to the size of the room, this gives a subtle effect of harmony, whether the furniture is old or new, valuable or worthless. Mrs. Thomas Shevlin, faced with two small Dufy paintings, a big room, and two big sofas, in her New York apartment, brought the paintings into scale by putting them in elaborate foot-wide, white frames.

If you are depending on scale and proportion to make your room beautiful, you will need self-discipline and great inventiveness: discipline to refuse the out-of-scale bargain; inventiveness to twist what you already have into a harmonious whole. Cut down the legs of an old table, if it's too big for your new room. Put little blocks of wood under the feet of your skirted sofa, if it is too low. You get your money's worth in the end by having a room that can not be easily copied, that is beautiful because it is as soundly composed and proportioned as an architect's drawing.



"Scale," says Mrs. Thomas Shevlin

A Marriageable Young Woman


in general or in attempting to restrict ...
one particular person.—**royal m.**, see MARRIAGE, 6.-
Scotch m., same as COMMON-LAW MARRIAGE.
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ted by age, physical condition, and mental capacity, and
under no legal disability for entering the married state;
capable of marriage. The common law recognizes the
age of ... years in the female as

By MAB WILSON

THERE'S a lovely clarity and positiveness about a definition—and about the kind of person described by the Messrs. Funk and Wagnalls. She's the marriageable young woman, and probably the best thing we've got....

"*She is fitted by age.*" She is adult in the richest, sweetest sense of the word, with a deep-keeled sympathy, and a real respect for men. She is a woman who knows the world and finds it *good,* which is the finest kind of maturity. She has the adult and unshakable optimism that is not achieved through a hold-your-nose-and-close-your-eyes repetition of "It's a beautiful, beautiful world," but through sweet reasoning.

She recognizes the cruelty, the pain, the infuriating *unfairness* in the world, but deliberately she looks further to see the beautiful shapes that show up against such a background. She knows that beauty and goodness and humour can and *do* live *alongside* the ugly hurts of the world. She is a woman who knows how much things cost, which things are important.

She carries a little razor for cutting Gordian knots.

HER shapely spirit is only thinly veiled by wit and contemporary manner. Her laughter is delightfully grown-up. For at seventeen or fifty, the marriageable woman *is* adult (a state which most of us reach regrettably late in life).

For one thing, she never hides behind the Great Child Bride Alibi. Errors in judgment, expenditure, insight, or behaviour, she frankly admits are errors of such, and doesn't shove them all, with an appealing moue, into the protective bin of youth-and-inexperience.

She has the mature good sense to treat a child like an adult with a smaller vocabulary—and a man like an adult with a big vocabulary. She is happily convinced that "little boys are such men" far more often than "men are such little boys." As a matter of fact, she's apt to think that a Peter Pan of voting age is an ass.

Maturity gives her a contented discipline of mind, body, and emotion. Her imagination can run riot, because she is not afraid of confusing it with facts. She can control her moods, conquer boredom, trace petty irritations to their source, and dissolve pique in a little acid thought solution. She can feel passionately, and think dispassionately. She has the ability to discriminate between her "instincts" (those unreasoned prejudices in which we have such blind and lazy faith) and make sure that they are genuine bits of inner wisdom and not merely a fixed idea or a favoured pampered idiosyncrasy.

She doesn't close up her heart in a kind of egotistical safe-deposit but allows it to study, to stumble, to fumble, and to grow wise along with her mind. She has a genius for happy endings.

"*She is fitted by physical condition.*" She has a healthy physical serenity, freedom from invalid qualities of temperament, and the strength to *hold* enjoyment.

Chiefly, of course, she is emotionally warm. A cold woman is never marriageable. Too, a marriageable young woman has the good sense to realize that her physical life runs in a parallel with her daily life—good days, bad days, perfections, and flops.

BUT the marriageable young woman has the urge to love, which is part and parcel of her impulsive receptiveness to beauty, dreams, happiness, people and gaiety.

Her physical mind has some sinews to it—not vaguely-blurred curved and little, whining, aimless streamers. Her mind is tough enough to cast out the escape delusions, those discontents which migrate from that kind of Never-Never Land, which is made up of our most superficial yearnings. She can finally realize that now she is *never* going to be the première ballerina of the Russian Ballet—and not feel that the world has cheated her. As an octogenarian, she will never say, "My teacher always said that if I'd kept on with my art, I would have been a great artist." (Her nice sardonic sense will always remind her that she *would* have kept on—if she'd been good.)

She can witness the fabulous and heavily publicized wedding of Miss Feathers to Prince Tel et Tel and merely wish the lady well. She realizes that the princesses of the world, whether of money, beauty, or title are equally subject to nausea, laddered stockings, depression, jealousy, rain-on-holidays, and stupidities.

Her mental suppleness, the spring in her mind, sees that she maintains her delight in a new hat, a friend's success, a dish that came off, a compliment. Her habits are so well formed as to be effortless. (Continued on page 100)

HUG-ME-TIGHT (opposite)

Super-sophisticate in rose and purple. Quilted silk satin jacket and over-shoulder bag. Clinging silk-and-wool crêpe dress; newest up-to-shoulder jersey gloves. New, too—heaviest silk stockings. Traina-Norell designs. Palter De Liso satin shoes. From Bonwit Teller; Marshall Field. Max Factor Hollywood Pan-Cake Make-up. Flato jewellery. James Pendleton décor

PHOTOGRAPH BY RAWLINGS

Hug me tight

RAWLINGS

Pink Plush and Opossum

Ten Questions on Unoccupied France

And ten answers which show, in the terms of everyday living, the price of defeat

(Editor's Note: This article was written for Vogue by a "transplanted American" who now lives in France, near Cap d'Antibes. She returned to the United States early this autumn, for a visit, and has been constantly asked what living in the unoccupied part of France is really like. The following are the ten specific questions she heard most often.)

What first impressed you when you landed in America?

I WAS shocked (although I was once a careless American myself) at the unlimited and unthinking waste that I saw everywhere, disciplined as I was by months of enforced economy into a rigorous pattern of parsimony. Food, textiles, leather, fuel—so precious in France—are scarcely touched in this country before they are cast aside. What difference does it make? This country has tremendous surpluses—ah, yes; but, in time of war, stocks can dwindle with frightening speed. I saw it happen. American women are preparing for defense, and the technique of economy should be part of that program.

How about wine and cigarettes?

Wine has disappeared in unoccupied France—even the *vins ordinaires*. They were suddenly taken away from us, in the height of midsummer. There were cigarettes, but the ration shrank every week. The men saved their butts, emptied and re-rolled them. Smoking tobacco was non-existent.

Which were the most annoying shortages?

The most annoying, though perhaps not the most serious, shortages were in mechanical parts. Our electric hot-water heater broke down, and the electrician had to go some fifteen miles and back on his *gazogène* motor bike to get a new part. While he ate his lunch, he put the "element" down on a cushion in the bathroom, cautioning us not to touch it—"it cost fifteen hundred francs—and if you had fifteen thousand you couldn't get another. This is the last one in stock, and it came from England." A friend of ours, who had a beautiful Frigidaire and a new, oil-burning hot-water system, had to go back to using ice-blocks when the Frigidaire broke, and, because there was no oil, had to bicycle to the nearest town to the public bath-house whenever he wanted a good hot bath.

It was exactly the same story with all materials. Little good it did you to lure the plumber or the painter or the mason to your house to make some needed repair—they had no wire, no timber, no turpentine, no paint, no rope, no netting, no lathes—the list was interminable.

What did you do when your shoes wore out?

If the seams broke, I sewed them up myself, taking a stitch in time. I put inner soles in my shoes, to make them warmer, and make them last longer. I watched the heels and soles, and whenever they showed the slightest sign of giving out, I went into conference with my cobbler. He always said that at the moment he had no leather, but that on a certain date his new allotment was due. I put in my reservation, and he would set aside enough leather, when it came, to do the work. Under these conditions, I developed a new respect for my shoes. I kept them well shined, not only for looks, but to lubricate the leather and lengthen its life.

What did you eat for breakfast?

We had a little bread (no butter), a cocoa substitute, made with water, or *café national*, which is made out of a few real coffee-beans, mixed with roasted, dried peas, and acorns or malt. This is rationed, so I made the first batch good and strong, to drink at lunchtime, adding a little chicory substitute, and boiling the grounds over again, for breakfast. When milk first gave out, I drank the coffee mixed with ordinary red wine—until the wine gave out, too.

What did you have for lunch, for dinner?

I used to wake up in the night (perhaps because I was hungry) and try to plan lunch—always our most important meal—for the next day. But planning was useless, because I never knew what I would be able to find. Every morning I went early to the Square to buy our bread ration—about three or four dark and heavy slices for each of us—and a newspaper, to see if there were any supplements or reductions in the food rations. I looked at the sign posted on the dairy shop, to see if our number for eggs had turned up. (It did, about every six weeks, and then I could buy two, always undersized.) I could not buy milk; what there was, was kept for children and babies, but I could buy a tenth of a pound of cheese for each of us, each week. (Continued on page 92)

Pink plush and opossum (opposite)

Warm pinks with cool grey. The hat and gloves, of plushy brushed jersey; John-Frederics. Altman suit. The Australian opossum jacket will prove your money's worth, day and evening, town and country. A lovely going-away coat, brides. Gunther. Richard Hudnut "Rose Cerise" lipstick. Seaman Schepps jewels. Screen from James Pendleton

KARGER

Put on the Light

Photographed at a taxidermist's (did those zebra stripes fool you?)—a new Shetland tweed suit the colour of vanilla ice-cream. It can stay in town or go to the country. Any fur coat looks well over it. All colour addenda go well with it. New note: why not try a black sweater, a black chenille cap?

Under Twenty —

Light-look clothes under $20 — for you who are under 20 years

CHANCES are, you'll go light, this winter—at least as far as part of your wardrobe is concerned. For that light look is a fresh look—the pale, pale look of ice-cream beige, the clear look of printed white.

Herewith, three light-hearted new costumes for this year's whirl (as, Monday's luncheon or Wednesday's little dinner, Saturday's football game). And—further note on the light side—these fine young clothes are all equally light on your finances.

WHITE WITH ROSES (ABOVE). Dining-in dress of Everfast rayon challis, all scattered with roses. Nota bene: the gathered neck, the full sleeves, the peasant-girl bodice of blue velveteen, laced lovingly around a slim waist

PALEST BEIGE WOOL (LEFT). A young edition of 1941's chemise-dress. You cinch the belt at *your* waist-line. Arrange the folds to suit *you*. And add a leopard-cat muff, a felt hat banded with the same fur—worn off the brow

• Clothes on both pages: Macy's; Kaufmann's, Pittsburgh; Scruggs, Vandervoort, and Barney, St. Louis

MRS. LINDSAY NICHOLAS (HEPZIBAH MENUHIN) SURROUNDED BY THE MERINO SHEEP, ROUNDED UP FOR THE BIG SHEARING

ATHOL SHMITH

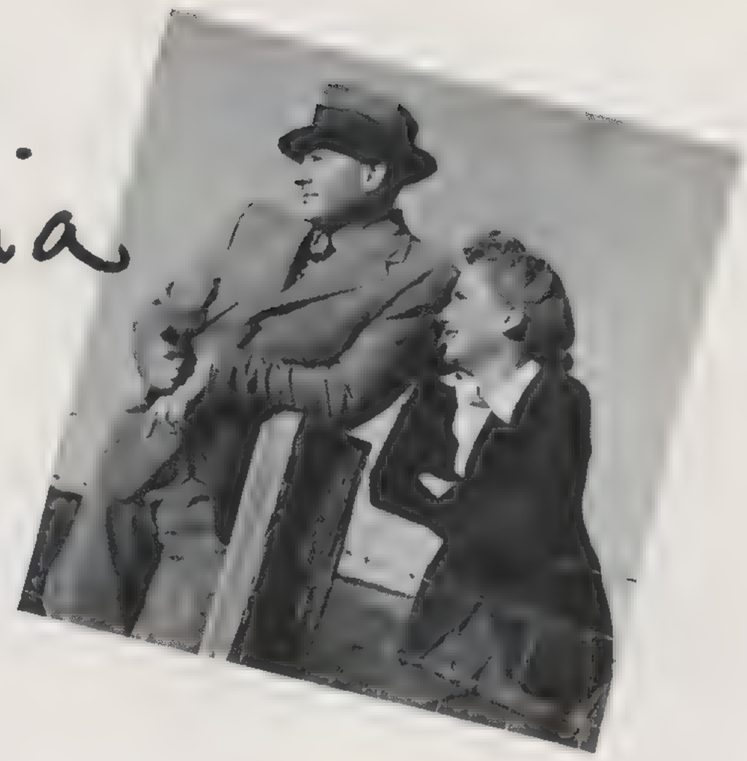
AUPA

MRS. NICHOLAS PRACTISES WITH SYMPHONY MUSICIANS

MR. NICHOLAS EXAMINES HIS $5,000 RAM

ON THE STATION: THE "HOBO HOTEL," SHELTER FOR "SWAGGIES"

They live in Australia



Hepzibah Menuhin, famous pianist—sister of Yehudi Menuhin—and Lindsay Nicholas, her husband, on their 23,000-acre sheep station

By Edgar Laytha

AUPA

THE AUSTRALIAN SHEEP COUNTRY—"FLAT AS AN UNROLLED RIBBON"

TERINALLUM, THE NICHOLASES' HOMESTEAD—"BRAVE, LONELY-LOOKING"

TEA AT THE NICHOLASES', WITH NEIGHBOURS FROM SIXTY MILES AWAY

SET in the middle of its twenty-three thousand acres, in the great sheep-breeding section of Australia near Melbourne, the homestead "Terinallum" is a brave, lonely-looking little house. There is no grove of trees around it, no gentle fall or rise of ground to hem it in—nothing but a single, knobby hill, like a lump of clay dropped on a ballroom floor. From the front door the land lies in an almost unbroken line, flat as an unrolled ribbon, straight to the horizon.

But inside the house there is warmth, and light and colour, and, above all, music. For Terinallum, with all its acres, its thirty thousand sheep, its cattle and its cosy house, belongs to Mr. and Mrs. Lindsay Nicholas—Mrs. Nicholas was Hepzibah Menuhin, the well-known pianist, the sister of the famous boy-prodigy violinist, Yehudi Menuhin. Yehudi Menuhin came to spend a month at Terinallum last year, bringing his wife, who is Mr. Nicholas' sister, and their daughter, Zamira. Then the lonely little house was flooded with music every evening, music that thousands had filled concert-halls to hear—sonatas played by Yehudi and Hepzibah Menuhin.

But for most of the year, as on all the sheep-breeding stations of Australia, the life at Terinallum is a lonely one. The distances between stations are enormous and neighbours are usually between sixty and a hundred miles away. (In the north, the faraway, "out-back" station country, neighbours are even more separated, living on stations that are often as big as all Belgium.) For Mr. and Mrs. Nicholas, however, who like visitors, but not visiting, the distances are a distinct advantage.

By tradition, the place of a wife on a station is in the homestead; a husband's place, out-of-doors. Mrs. Nicholas stays at home, practises her music, and takes care of her eighteen-month-old son, Cronrod. Mr. Nicholas is out all day, usually on horseback, supervising the moving of his sheep from one paddock to another, inspecting the fencing and the pasturage, deciding which of his immense fields will be broken for crops. He stops to see arrivals at "hobo hotel"—a little wooden building at one corner of the place, where tramps—Australians call them "swaggies"—can spend a night or a month.

For a grazier who loves his job, managing a station is not hard work. Fourteen people at Terinallum take care of the thirty thousand sheep and the herd of cattle. The busiest month of the year is October—when the sheep (Continued on page 94)

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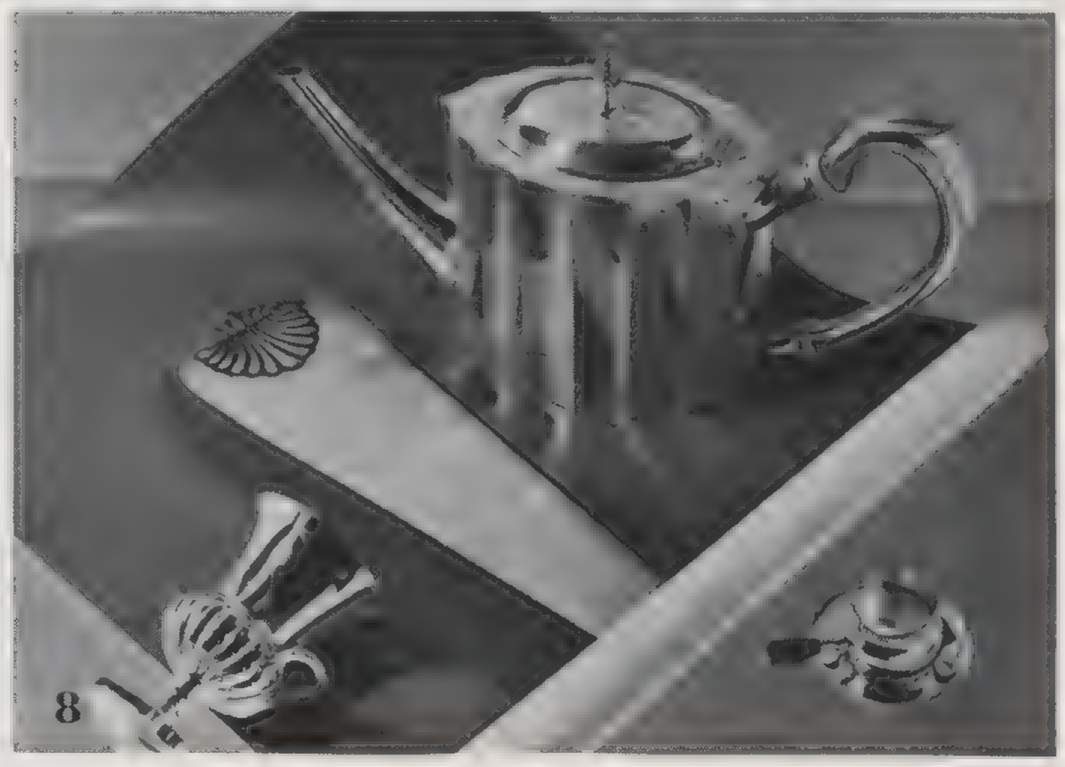

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To Have and to Hold—

Men of Mettle

Puritan silversmiths and the sterling ideas they bequeathed

By MARSHALL B. DAVIDSON

A PURITAN goldsmith sounds like a contradiction in terms—at least to the generations which, in school-days, were conscientiously put through Hawthorne's *Twice-told Tales* and *The Scarlet Letter*. But early New England was something more than soul-searching magistrates badgering witches against a drab and homespun background. If we look behind Hawthorne's gloomy pictures into the records of the day, we find a brighter picture. Hester Prynne may have a scarlet letter for her shame. But Governor Bellingham had a scarlet cloak as a mantle of respectability. Governor Bradford had a violet one!—and the records tell of green doublets, blue stockings (worsted), red waistcoats with silver buttons, and similar finery.

The Puritans had an eye for colour and, according to their lights, for beauty. As one learned historian has said, they appreciated beauty in their ships, their houses, and their women; they loved bright-coloured paints on their ships, in their houses—but not on their women. Their women they preferred artless.

Unlike the sad expert who knew a lot about art, but didn't know what he liked, the early colonist knew very little about art—as Art. But he appreciated beauty in things of daily use, and he knew how to get it. He had a taste for fine silver, and he made it. Long before the Indians had disappeared from its village streets, New England was supporting scores of silversmiths, or goldsmiths as they preferred to call themselves. They worked in either metal, as occasions required. Occasions were plentiful, as the rising tide of trade brought to the colonies coins from the far parts of the world—gold and silver doubloons from Spain, johannes and moidores from Portugal, crowns from France, pistoles, ducats, and pieces of eight.

With no banks for depositing the surplus, what better than to have the smith hammer up the coins into a handsome tankard or a cup? Thus was provided a cupboard of plate to be used at table or flaunted before the neighbours. In emergencies, it could always be melted down, for the early New Englander thought of his plate as the Hindoo woman does of her rings and bangles—so much cash against a rainy day. If times prospered, it became the widow's portion or the daughter's *dot*.

This system made the silversmith the banker of his day and, as bankers are still known to be, a person of some consequence in the community. How consequent is best told by looking back at a few masters of the craft.

John Hull, of Boston, who was working as early as the 1640's, was more than an artist-banker to his customers. As Treasurer of Massachusetts, he went a long way towards financing the colony through the parlous times of King Philip's War. When (Continued on page 94b)

Opposite

1. Watson's sterling reproductions—George Washington beaded tray, Lantern coffee-pot; small cream and sugar. Sterling flat silver pattern "George II."

2. Alvin's sterling bowl takes its inspiration from Paul Revere. Also shown, Alvin's sterling "Maryland" pattern

3. Reed and Barton have been making this plated silver tea-set since 1847. Shown here, three of its pieces, with their sterling design "Pointed Antique"

4. Wallace's plated pitcher, "Alden," inspired by Colonial design. Sterling flat silver pattern "Grande Baroque"

5. Towle's sterling "Lafayette" pitcher, candlesticks in the Colonial tradition, and sterling flat silver "Silver Flutes"—a motif often used in Colonial times

6. Gorham's sterling reproduction candlesticks and beaker-type vase. Their sterling flat silver pattern, "Chantilly"

7. Lunt's sterling goblet and candlesticks—in their "Early American" design, inspired by old Colonial pieces. Sterling flat silver, "Modern Victorian"

8. International's sterling hand-made reproduction Paul Revere teapot; plated miniature brandy-warmer and vase. Sterling flat silver, "Colonial Shell"

COLOUR *on the* TABLE

Amethyst glass, pink linen, and pickled pine centrepiece—new table-setting

NYHOLM

SPLASHED across the season are pink and purple. You love them in your clothes, now you'll love them on your dinner-table. You might set amethyst glass, from the English Antique Shop, on rough pink linen from Mosse. You'll continue the colour humorously, in very pink borsch. Very cold, served with hot potatoes, this will be the coup of your menu.

You'll mass colour in your centrepiece—the fruit-and-flower arrangement by Constance Spry, set in a pickled pine container—that's very old and very new. Amster and Lamb designed this container for Constance Spry, using old carved pine, shaping it like a window-box. (You'll find others on page 108.) Contrast to your colour—the quiet gleam of sterling silver, Alvin's "Château Rose."... Happy ending to the dinner would be an American liqueur, perhaps Hiram Walker's Apricot Liqueur, Crème de Menthe, or Kümmel.

From a lady's jewel case

PAINTING FOR THE DE BEERS COLLECTION BY LEON KARP

• You will find more than starry gems and ornaments pillowed on the satin of her jewel case. There you will find her memories.

Her mother's necklace. The earrings her grandmother wore; the sparkling pin, her father's graduation gift; her earliest, most ecstatic dreams, shining forever in the white purity of her engagement diamond. . . .

Her husband's mature success and devotion, flaming in the impressive 2-carat diamond ring of married happiness — The diamond bracelet that marks an unforgettable moment in her life for both of them.

The three last mentioned you will encounter most frequently, not tucked away, but shining on her wrist and fingers. For their association with life's most precious events, these have become a gentlewoman's basic ornaments.

If you are soon to add such diamonds to your own treasure in life, be sure your husband understands that true color, fine modern cutting and absence of imperfections are as important as carat weight in estimating permanent value. Many fine diamonds are available in today's favorable market. A trusted jeweler will gladly show you his collection. De Beers Consolidated Mines, Limited, and Associated Companies.

• Current Prices of Unmounted Quality Diamonds. (*Weights shown are infrequent.*) *Size alone does not determine values. Purity, color and fine cutting affect the price. Many jewelers will arrange extended payments for fine stones.*

ONE-HALF CARAT, PRICED $125 TO $275

ONE CARAT, GENERALLY PRICED BETWEEN $325 AND $65[illegible]

TWO CARATS, GENERALLY PRICED BETWEEN $900 AND $2[illegible]

THREE-CARAT STONES FROM $1500

L'Origan for your golden moments . . .

Coty

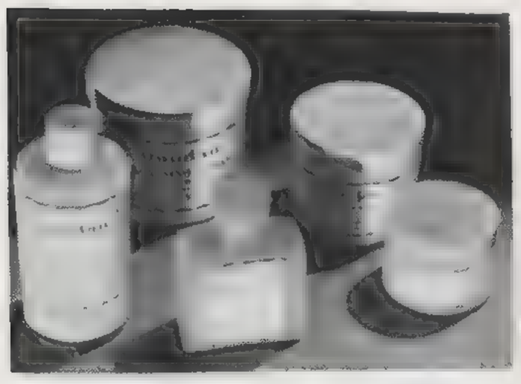
Talc 50¢ • Dusting Powder $1. • Vanity $1. • "Air-Spun" Powder $1. • Perfume $9.75 to $1.

Sachet $1. • Bath Salts $1. • "Informal Fragrance" $2.95, $1.75, $1.

A NEW perfume pleasure! From L'Origan, the perfume made "for golden moments," Coty has woven an entire new fragrance scheme: lovely accessories to fill your all-day beauty needs; all presented in a design like golden flame. Have more golden moments in your life!

Visit COTY FIFTH AVENUE, Rockefeller Center, New York.

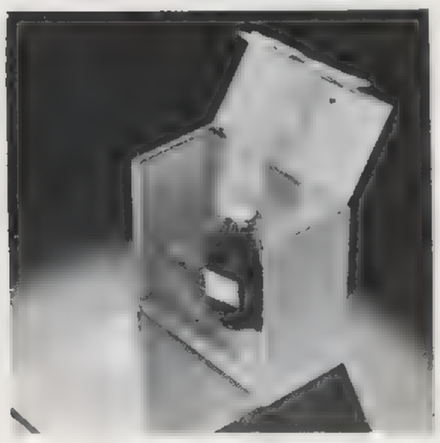
DISCOVERIES IN BEAUTY



In honour of autumn, but in a mood of spring spic-'n'-spanness, Kathleen Mary Quinlan introduces her complete line in the clean, fresh colours of pink and white. The white opaque jars are capped in a delicate pink, with labels to match, scalloped in mulberry. Here you see just a few of the items: the "Mist of Dawn Foundation Lotion," that's for dry and normal skins; a fluffy, feather-light "Cleansing Cream"; "Softening Cream"; a "Special Formula Emollient Cream," for dry skins; a "Facial Oil," in a mint-green bottle. The preparations are easy to use; the order in which they should be applied is on each jar. (Bonwit Teller.)

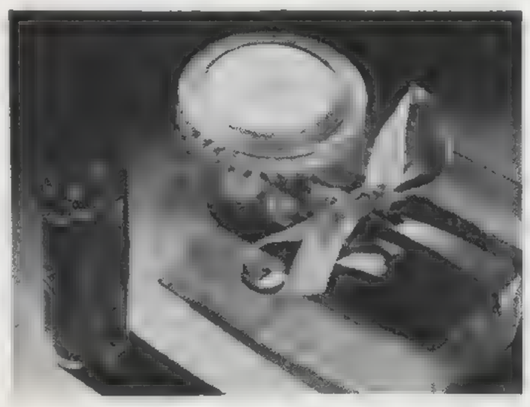
Magenta—a brilliant colour for autumn. "Magenta"—a new, vivid make-up by Elizabeth Arden (you saw it in colour, page 63, October 1 Vogue). It's designed to be worn with winter's rich, jewel-toned fabrics. And so that you'll make no mistake in matching colours, in one eighteenth-century music-box, there's a lipstick, cream rouge, and nail polish. (Saks-Fifth Avenue.)

Germaine Monteil presents a new "Dusting Powder" in an ivory-papered box, square and tailored, and the large woolly puff has a compartment of its own to keep it powder-free when you're not using it. You'll love the powder because it's flesh-coloured; because you can have it in either of two fragrant scents: sweet "Lilac" or the dusky, heady odour of "Jasmine." (Jay-Thorpe.)



Midst a profusion of black lace, fans, and feminine furbelows, Houbigant presents the new perfume, "Chantilly," that's deliberately "frou-frou." In a pink-and-white box, the bottle of "Chantilly" sits demurely in rows of lacy ruffles. You'll find the scent alluring, lingering, soft but not sweet, perfect for this season's Return to Romance. Dab it behind your ears, touch it to your lace handkerchief or to the roses you wear in your hair. (Altman.)

Lanolin, the oil that's most like the natural oils of the skin, forms the basis of a new, delightfully creamy-smooth hand lotion called "Botany Lanolin Lotion." Try it on your arms and legs... you'll see its softening effect wherever you use it. (McCutcheon.)



We predict full speed ahead this season for Dorothy Gray's "All-Clear Red." There's a lipstick, and a cream rouge, either in cake form or in cream. You'll need a true, blazing red for winter's jet-blacks; you'll want a brilliant red that brings out, rather than subdues, the natural tones of your own complexion. (Bonwit Teller.)

VOGUE STUDIOS

More aromatic than perfumed, Lenthéric's "Tanbark" is a true eau de Cologne, including such typical ingredients as bergamot, rosemary, thyme, neroli, lavender. Men will like it, as well as women: its odour is fresh and bracing; its slim, flask-like bottle with a walnut top is handsome enough to feel at home on the most masculine-looking of bathroom shelves. (Lord and Taylor.)

Court Jeweler Compacts

by Volupté

Original new shape in the style of the famous Russian Imperial court jewelers. So *important,* it is presented in a variety of designs. Shining black enamel, with rhinestone-studded coronet. Golden metal, inlaid with color like a Russian mosaic. Also engine-turned patterns, two-tone metals, and colorful enamels. All with the jeweler's piece look, traditional with Volupté. Large oblong puff. Sifter *pocket* for powder. At outstanding stores.

The genuine is engraved Volupté

VOLUPTÉ Inc

347 Fifth Avenue, New York

CHIC BY DAY

GLAMOUR BY NIGHT

10 *east* 57*th* *street*

UNOCCUPIED FRANCE

(Continued from page 81)

The butcher was open once a week, and the best buy, if you could get it, was beef or veal without the bone. If it was not tender enough to be grilled, it could be made into chopped steak. But there was so little of it!—less than a quarter of a pound a week (100 grams) for each of us. We never had stew, or such delicacies as fowl or rabbit, and, though there used to be horse-meat once or twice a week, it gave out months ago. It was absolutely useless to ask for lard. "Animals don't have fat any more," said our butcher, and with truth. Neither did human beings.

When we could get meat, lunch was built around it, but most of the time it consisted of vegetables with some cheese and fruit. Sugar was scarce, except *sucre de raisin,* which was sold without tickets. But we disliked it because it blackened our teeth and made them ache and decay. We usually managed to have sugar enough for the after-lunch *café national.* Brewed strong and black, and served in the best china cups, it was pretty good.

Dinner started with soup, a thin, watery shadow of the thick, rich dish that had been the classic evening meal in our part of the country, or with the hors-d'œuvres now called *les crudités*—raw carrots, radishes, fruit, and perhaps olives. It ended with a big dish of mixed, cooked vegetables, with a few drops of my ration of peanut oil. That was all.

How about mending? We've heard that thread and needles are at a premium

Worse than that, they are rarely to be found any more. I used never to be able to keep track of needles and thread. But I developed a meticulous system of putting my needles carefully away according to size, and, when I used thread, I broke off only just as much as I needed at one time. All old thread was precious, for the new stuff that went under that name was practically worthless.

Friends and neighbours were cooperative and shared with one another. I, who happened to have some white cotton, would lend you my *bobine,* which you would use as sparingly as possible and return. Perhaps you had some black silk, when I needed it. Remnants of yarn were hunted up, the threads split, and used to darn stockings and socks.

How do you clean clothes? Yourself? Your house?

There was a certain shortage, but it was still possible to get fluids for dry-cleaning. Soap was the great problem. I've heard poor people say that they would gladly have suffered still greater food privations, if only they could have had an adequate amount of soap. Even the soap sold with tickets was inferior stuff, and the substitutes were next to impossible. We hadn't the necessary materials to make soap at home. So every one practised the greatest economy, at the same time trying to keep clean. With ingenuity, it can be done. A cake of soap was always put to drain and dry after using.

Clothes were well soaked twenty-four hours before laundering. All linen was washed *before* it got very much soiled. Even small children quickly learned how to keep their clothes from getting spoiled and mussed unnecessarily.

Personal cleanliness is a matter generally of soap and water, used judiciously and without needless waste. We would not think of throwing away remnants of soap, as we so often do in America. I made sudsy bath-mitts out of them.

As for household cleaning materials, it was amazing how one could use smaller quantities and get the same result. My bills for these items were only a fraction of what they once were, because we were disciplined to *thinking* before we used our materials.

These are only a very few of the many economies that we practised in our benighted France. It might never be necessary to do likewise here in America, but the principle of economy is sound either in war or in peace time. Certain it is that some sort of conservation will be necessary for defense, and, if we learn it in little things, we shall be prepared to apply it in other and larger ways.

Russia Leather

Chanel interpretation of the great outdoors.
A spicy, sparkling fragrance with a dash of paradox.

Equally smart with heathery tweed
or sequins on black.

Sophisticated No. 5, romantic Gardenia,
Russia Leather, spirited No. 22, Glamour

Clothes courtesy of Hattie Carnegie

No. 5, Glamour, No. 22, Reg. U. S.
Pat. Off. Chanel, Inc., New York

CHANEL

WARNER'S LE GANT*
'HALF-SIZE'

MADE IN THREE DIFFERENT TYPES

SMALL BUST
LARGE HIPS

AVERAGE BUST
AVERAGE HIPS

LARGE BUST
SMALL HIPS

ARE YOU SHORT?

"Half-Size" Le Gant is a corselette designed especially to fit short women. The proportions give a definite illusion of length! Like all Le Gants, "Half-Size" is different, for it has the comfort of elastic with the control of cloth. And it won't ride up!

"Half-Size" and other Le Gant Corselettes and Girdles $5 to $35

The Warner Bros. Co., 200 Madison Ave., New York, N.Y.
In Canada, Parisian Corset Mfg. Co., Ltd., Quebec
*Reg. U.S. Pat. Off.

THEY LIVE IN AUSTRALIA

(Continued from page 85)

shearers come down from the warmer, northern stations. They spend about three weeks at Terinallum, shearing from one hundred and twenty sheep to two hundred and fifty sheep a day. The wool used to go to the United States, France, and Germany, but now the British Government buys it all to make up into uniforms. The pressure of the war has now pushed all the station men to try for higher production.

The greatest danger to sheep-raising, and the nightmare of all station men, is the threat of drought. In 1938, after their marriage in California, the Nicholases came back to Terinallum to find one of the worst droughts the district had known in twenty-five years. Bush fires were sweeping the thousands of acres of pastureland—leaping from treetop to treetop, running along the fences, slashing through the dry grass. Travelling at fifty or sixty miles an hour, the fire reached to within eight miles of the homestead itself. Mrs. Nicholas mixed peppermint tea and whiskey for the men, to prevent stomach cramps, while Mr. Nicholas and the overseers fought the fire. This was their homecoming.

While the burnt grass was turning green again, Mrs. Nicholas turned to the problem of furnishing the bare homestead. She paneled the walls of the living-rooms and halls in dark Australian blackwood. She built fireplaces, not only in each room, but also in every hallway. She had electric radiators built into the walls of the four guest-rooms and the four guest bathrooms. With her husband, she made frequent trips to Melbourne, to buy furniture, having brought none with her except an inlaid table from Sorrento and a few pieces from her house near Versailles.

But the best fun in furnishing the house was buying from the travelling salesmen, who go from homestead to homestead in Australia, as they still do in some of the farm districts of the United States. Mrs. Nicholas bought her best Persian rugs from some of these men, for almost nothing. The rugs were imported some years ago by a Melbourne department store, but the Australians didn't take to them, and they were scattered to the winds.

For the household at Terinallum, the day begins at seven in the morning, with early-morning tea. Breakfast comes an hour later, with more tea. When Mrs. Nicholas first came to Australia, the prevailing passion for tea nearly made her ill. She had never been allowed by her mother to drink anything but milk or fruit-juice, and Australians, with the unflinching regularity of Londoners, all take tea six times a day—before breakfast, with breakfast, at eleven o'clock, at lunch, at tea-time, and at late suppers.

After breakfast, when Mr. Nicholas has gone out, Mrs. Nicholas settles down to a busy day. Besides her practising and taking care of the baby, she studies Latin, to be able to read Virgil in the original—one of her childhood dreams. She writes innumerable letters, practises Italian with the Florentine butler, and reads French novels "to recapture a lost atmosphere." (A big library, of French, Italian, German, and English books was one of the few things she brought with her from home.)

In the evening, Mr. and Mrs. Nicholas sometimes go to the movies in the neighbouring town, about fifty miles away—a habit which is now growing rarer, since Australia is saving petrol. But every Wednesday night, almost without fail, they both drive in to Melbourne, where Mrs. Nicholas plays chamber-music with five members of the Melbourne Symphony Orchestra, in a private house. These concerts last until two in the morning, and the only audience is Mr. Nicholas. (The last time she played in public was a year ago, when Yehudi Menuhin came to Melbourne, and they gave two recitals together for the Lord Rothschild Fund.)

Every evening, when the Nicholases are alone, they play Beethoven symphonies four-handed; or Mr. Nicholas plays the organ—a Hammond brought especially from Chicago. And most of the evenings at Terinallum—and on all sheep stations—are like this: a station man and his wife, his household, and his lonely house, and, all around, the immense emptiness of the Australian plains, silent but for the wind.

Elisabeth Calvert Coffey

of Buffalo, New York

She was chosen the 1941 May Queen at Mount Holyoke. This is the honor given each year to the girl voted by the entire college the most beautiful senior.

Another Pond's Bride-to-be

• BETTY SCORES in a round with her fiancé, James Tucker, and her father at Buffalo's Cherry Hill Golf Club! "Tuck" – Amherst '41 – and Betty – Mount Holyoke '41—met in 1937! She's pretty as a picture, with an adorably soft-smooth Pond's complexion.

She's ENGAGED! She's Lovely! She uses Pond's!

See what Betty's SOFT-SMOOTH Glamour Care will do for *your* skin

1. She *SLATHERS* Pond's Cold Cream thick over her face, slapping it on with brisk little upward pats. This is to soften and release dirt and old make-up. Then she "tissues" off.

2. Next, Betty "*RINSES*" with a second Pond's creaming. "I like lots of it," she says. "My skin's quite fine and thin, and these two Pond's creamings do wonders in helping me keep it clean, soft and supple." She "tissues" off again, then splashes her face with cold water or, better still, Pond's Freshener.

Do it yourself. Then *look* at your clean, glowing face – so much *fresher!* Now *touch* your cheek. Feel how much *softer* it is! How much *smoother!*

Every night use Pond's Cold Cream this way—and for daytime clean-ups, too.

You'll love the way it cleans—the way it softens and smooths! You'll know, too, why *so many more women and girls use Pond's than any other face cream at any price.*

Buy a jar—at any beauty counter. Five popular-priced sizes. The most economical—the lovely *big* jars.

BETTY'S RING *is dainty and charming! A clear-white square diamond with 3 baguette diamonds on each side. The stones are platinum set, the band is gold.*

• BETTY'S ENGAGEMENT to James Tucker of San Antonio, Texas, was announced by her parents, Mr. and Mrs. Laurence Coffey, July 5th, from their charming summer home on the point at Rose Hill, Canada – where many Buffalo people have country places.

Betty is exquisite – sky-blue eyes, smoky-black hair, smooth white skin. " 'Tuck' and I are outdoors a lot," she says, "so I have to be careful my face doesn't get dry from sun and wind. I adore Pond's Cold Cream, it's so silky-smooth and light—and makes my face feel so clean and soft."

It's no accident so many thousands of lovely engaged girls use Pond's!

POND'S GIRLS BELONG TO CUPID

Send this ROMANCE *Coupon* TODAY

POND'S, Dept. 11-CK, Clinton, Conn.

Please send me quickly a generous sample of Pond's SOFT-SMOOTH Glamour Cold Cream, used by so many lovely engaged girls and by society beauties like Mrs. Nicholas Ridgely du Pont and Mrs. John Jacob Astor. Also samples of Pond's Vanishing Cream, Pond's *new* Dry Skin Cream, 7 shades Pond's Face Powder, 5 shades Pond's "LIPS." I enclose 10¢ for postage and packing.

*Name*_____

*Address*_____

(Offer good in U. S. only)

Let your Spirits Sing

WORTH
JE REVIENS
(I WILL RETURN)
Perfume
and
Eau de Cologne

WORTH knowing WORTH remembering

MEN OF METTLE

(Continued from page 87)

the colony set up America's first mint, in defiance of the Crown, Hull was named Mint-master with his partner, Robert Sanderson. Over a period of years, they coined the famous Pine-Tree shillings which today's collectors, in their quest of the silver fleece, so eagerly covet for their cabinets. Hull also owned a fleet of trading vessels, which carried such exotic freight as black slaves, red wines, and white damasks. And in the fenced-off pastures of Point Judith, he bred horses, which may have developed the illustrious Narragansett pacers of a later day.

Through it all, he remained a good Puritan and an active silversmith—and, conversely, an active Puritan and a good silversmith. He hammered out communion vessels, which the churches of New England still cherish. The wassail-cups that he made for his lay customers often passed, Puritan-wise, from the table of the giver to the table of the Lord, as legacies to the church for its service.

The critics have yet to settle who was the greatest of colonial silversmiths. But no one denies that John Coney was among the noblest of them all. Born in what has been called the Pilgrim Century—the 1600's—Coney lived on into the next. Hull's New England was still largely mediæval; Coney's was becoming modern. Modern, at least, in the sense that it was becoming a more comfortable place to live in. Such effete contraptions as easy chairs and day-beds began to appear in the houses.

Among other things, table manners were progressing from the lusty coarseness of the Elizabethans—and the Puritans—to the genteel codes of the eighteenth century. Hull's generation made great standing salts that recall the communal orgies in the high banqueting halls of early England—with the bones of the joint tossed carelessly over the shoulder, wine, in the hurry of a great thirst, sloshed down the front of the doublet, and Charles Laughton-Henry VIII. sitting "above the salt," as the saying went. With the change of the times, Coney made small, simple salt-cellars adapted to the size and privacy of the dining-room, that novelty of the new architecture.

The fast-growing codfish aristocracy, as it gathered about its dining-tables, tea-tables, and card-tables (of mahogany now instead of pine and oak), asked for appointments that America, along with the rest of the world, had never needed before. The silversmith was called upon for "modern" designs to satisfy the up-to-date hostess. In Hull's day, tea was considered a mysterious and insidious concoction and was priced to the royal purse.

But tea-drinking caught on as a fashion in America, as elsewhere, when the price became reasonable in the early 1700's. Serving tea, western style, developed into a social ceremony wonderfully different from the Oriental ritual, and the silversmith was kept busy designing and fashioning such inventions as teapots and tea-kettles, teaspoons and tea-caddies, sugar-tongs, bowls, and cream jugs. Ultimately, he arrived at that happy achievement of the mid-eighteenth century, the tea-service *en suite*.

Here, for the first time, we begin to recognize forms in colonial silver that are still serving us to-day. During the course of the eighteenth century, the colonial silversmith solved the problems of design so sensibly and agreeably that his inventions persist in a long line of reproductions and adaptations down to the present generation.

It's a far cry from the robust sturdiness of a Coney bayonet-top caster, made early in the century, to the delicate grace of a teapot by Paul Revere, or by one of the many Moultons, made during Washington's administration. Colonial life, and colonial silver, promptly reflected the changing fashions of Europe. The Puritans brought with them a remembrance of the late Gothic forms that had lingered into the seventeenth century. In the early years of the eighteenth, they moved on to the solid dignity of Queen Anne styles. In the Century's middle years, they were stirred by Europe's interest in rococo, a (Continued on page 94d)

Three Wishes
"Let me be slim"—
"Let me be supple"—
"Let me be smart"—
Wishing alone won't make you so—but a Lily of France WILL!
Lily of France
SUPREME IN FINE CORSETING
DUO-SETTES $8.50 to $50
STEP-INS $5 to $50
Also makers of the famous LILEES and MME. IRENE corsets.

In the years that have gone, a never-ending stream of American visitors went year by year to Great Britain and Ireland; how many of them must be longing for the time when they will do so again! Even in these days of war, however, American visitors of distinction on exploratory pilgrimages, have not been lacking and although *you* may not be able at the moment to visit these islands the day will surely return when the American tourist can and will be welcomed as in the past. To the thrill of visiting places time-hallowed before Columbus, will be added the knowledge that they will be still more hallowed as the final outposts of Civilisation which withstood the onslaught of the Barbarian.

So, when lights gleam again in hearts and hearths and homes—as they burn still in the spirit—of the Old World, these little sea-girt isles will once again open arms of welcome to their kith and kin from the New World who stood by them in their struggle for liberty and democracy.

Meantime, the British and Irish Railways continue to maintain their contact with their American friends through the General Traffic Manager in New York, C. M. Turner.

Associated
BRITISH & IRISH RAILWAYS
Incorporated

C. M. TURNER, *General Traffic Manager*
9 Rockefeller Plaza, (16 West 49th Street) New York, N.Y.

MEN OF METTLE

(Continued from page 94b)

style derived from shells, scrolls, and endlessly curving motifs—that "ridiculous imitation of the French, which is the epidemical distemper of the nation," as one dismayed Englishman described it. They then proceeded to the classic grace of the late-century designs, after the Adam brothers had rediscovered the ancient glories of Pompeii and Herculaneum.

BUT nothing, including the colonists themselves, crossed the Atlantic without undergoing a sea-change. America skimmed off the essentials of the styles and ignored the rest. Tastes changed from generation to generation, as they always will, let us hope. But taste—a taste for simplicity, clean lines, and balanced proportions—was rarely lacking in colonial silverwork. Primarily it was designed simply for use and conservation. But it never fell short of simple beauty. It was typical of the colonist to make art of necessity—or necessity of art. It makes sense either way. Our forefathers thought with Mrs. Primrose that it's handsome enough, if it's good enough; for handsome is that handsome does.

All New England would have thrown up its hands in horror at the capricious extravagance of Nell Gwyn's silver bed or Queen Catherine of Braganza's toilet set, "all of massie gold." But occasionally such men as Coney or his brilliant contemporaries, Jeremiah Dummer and Edward Winslow, would release their skill in a burst of elaborate workmanship—a heavily embossed and lavishly decorated sugar-box, or a monumental, richly engraved presentation cup; proving that their ordinary restraint was more a preference than a lack of skill.

Coney, Dummer, and Winslow are names to remember. They were a triumvirate of consummate craftsmen. Like Hull before them and their apprentices after them, their genius carried them far beyond their craftsmanship. In America, the English artisan, a highly specialized workman, tended to become the colonial Jack-of-all-trades, who, in turn, evolved the Yankee man of affairs, a new breed in the world.

Among the silversmiths' stock in trade was engraving, as many a glittering coat of arms or monogram bears witness. Coney engraved the plates for the first paper currency issued in America in 1690, and, a few years later, Dummer did as much for Connecticut's first paper money. Craftsmen always, the silversmiths were also judges of the court, officers of the militia, merchants of the mart, and bulwarks of the church.

DUMMER spent eight years with Hull, learning his craft and, apparently, successful merchandising, too. Such was his fame that to his shop to learn silversmithing came young Kiliaen Van Rensselaer, scion of one of New York's proudest families and later patroon of Rensselaerwyck and third Lord of the Manor. To Coney's shop came one Apollos De Revoire or Rivoire, from the Isle of Guernsey, whither his Huguenot family had fled from France. Apollos became a brilliant silversmith. But after he had Americanized his name to Paul Revere, he fathered a son who forever eclipsed his fame.

To Paul Revere, *fils*, came that rarest of human happenings, poetic justice. When Longfellow took him for a ride, so to speak, in *Tales of a Wayside Inn*, he hallowed a memory that might otherwise have stayed long-buried among all the great doings of '75. There may have been better craftsmen than Revere the patriot, but he remains the apotheosis of the colonial silversmith. A Gallic graft on the English-Puritan tree, he became a Yankee.

A Jack-of-all-trades, he made fixtures for *Old Ironsides* and boiler-plates for Robert Fulton. He carved picture-frames in which the painter Copley enshrined New England "quality"; he engraved political cartoons for the press of the day; he made false teeth that he claimed were not only ornamental, but also "of real Use in Speaking and Eating." And he made exquisite silverware for the gentry. He was the patriot, the man of affairs, and always the craftsman—a man of metal and a man of mettle.

Elizabeth

"Never is a woman so supreme as when she is sure of her loveliness".

ELIZABETH ARDEN

Arden

691 FIFTH AVENUE • NEW YORK

PULL YOURSELF TOGETHER

If first autumn days find you still in a haze about your winter plans, if good resolutions for today are constantly being shifted to tomorrow's list of "things to do"—don't despair. Decide that you *will* coddle yourself, just this once anyhow, and place all your troubles in the very competent hands of Miss Zelda Radow, directress of the Salon of Body Sculpture at Bonwit Teller's.

She would rather *not* have you exercise; she doesn't believe in strenuous diets, or steam-rollers, or great tugging machines; after being thoroughly relaxed in warm blankets, she wants you simply to rest—while your body's being massaged. Peace, it's really wonderful, and what a relief to know that you're losing inches and pounds in the spots you need to lose them—just by lying still.

But maybe you're just bubbling over with excess energy left you by an active, but all-too-short summer, and maybe your problem isn't how to get out of exercise—but where to find it. At Joe Fitton's Gymnasium, 924 Madison Avenue, Mr. Fitton will personally and privately conduct the exercises of both men and women, and will make them just as strenuous as you want. He has supervised the workouts of such polo players as Tommy Hitchcock, Stewart Iglehart, Michael Phipps—so you can be sure he'll be a match for Exuberant You.

For those of you just over the line of thirty-nine, Dorothy Gray has instituted a course of salon treatments and lessons called "Young at Forty." The lessons will tip you off on the little telltale signs of forty and give you pointers on how to ward them off. They'll show you how to make up and what colours to use; they'll suggest possible ways of camouflaging figure defects; they'll teach you how to stand and sit and walk...in other words, how to act your age, beautifully! The idea is not to make yourself over, but to make the most of yourself as you are.

Your "Profile" may not be a biography in *The New Yorker*, but it *is* a pretty good indication of the life you lead. Sagginess, puffiness, the first unbecoming slope of an impending double chin, creep up unawares. Mrs. Carson, of the Saks-Fifth Avenue Silhouette Shop, can put your face and neck muscles through the exact setting-up exercises they need, with massage. Her nimble fingers, lightning-quick, beat scientifically, rhythmically, against your face and neck until you can almost *feel* the muscles tighten and pull themselves into their proper position.

If you've ever wanted really lo-o-ong nails, stop in to see Mademoiselle Yvonne Sergent before you leave Saks-Fifth Avenue and see how it's done. She doesn't use a file, but clips the end of the nail and shapes it with an emery-board. She *never* cuts the cuticle, but, with a tiny vibrator, stimulates it instead to make it grow evenly. She slicks your nails with a base coat, two coats of polish, a "sealer," and it's all over. If you've broken a nail, she'll patch it perfectly, either with the chip of your own nail if you've saved it, or with a temporary patch that will fool anybody.

During the course of pulling yourself together, you've probably noticed that the good old summertime was not particularly conducive to a beautiful skin. In a few weeks, Erno Laszlo, skin specialist of Budapest fame, can pull your face out of its summer doldrums, and, with the help of occasional supplementary treatment, your skin will stay in good condition through the winter. The salon, at 677 Fifth Avenue, is half-mystic with its large, black-walled rooms (black, to induce relaxation); it's half-hospital because there are beds with mattresses that tilt up (your knees are boosted above your head to aid circulation).

He'll supervise every bit of the treatment himself. You must cooperate with him, though, and use at home the beauty products that he'll prepare specially for you. He's expensive, but not extravagant when you consider that he makes your skin beautiful because he makes it healthy.

SILVER COUNSELORS

to the

Brides of Tomorrow

. . . to help you solve one of your most important-for-life problems—the planning of your personalized silver service.

The Silver Counselors are trained experts in the problems of the hostess and in the correct usage of silverware. In leisurely consultation they discuss your individual problem—help you choose the correct pattern and select the proper pieces to fit your personal requirements. This service and consultation is yours without cost.

Pattern Selection

The Silver Counselors will help you choose the pattern that fits your needs . . . that will be correct for all occasions. From their vast experience they know silverware quality and can recommend with authority. In a "private showing" you can arrange various place settings —see just how each pattern will look when it is in use.

Custom Assembled Sets

No need to buy "ready-made" sets. The Silver Counselor will help you make up your own set—to meet your future needs as well as the present. Perhaps you prefer the grille knife to the dinner knife, the round soup to the oval or to the cream soup. You yourself decide, with the help of trained and expert counsel. Your silver service becomes as personally yours as your trousseau.

Consultation

The Silver Counselors tell you how you can use their consultation service on all of the problems of entertaining . . . even to the planning of your own wedding breakfast or Bob's birthday party . . . the etiquette of silver, how to decorate the table, select the menu and plan the entertainment. It's a personal information service, each problem personally handled.

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The Silver Counselors of HOME DECORATORS, INC.

A dream of loveliness
...come true

Feminine hopes have always been for a smooth, *sheer* make-up...a make-up that seems part of yourself. And today, that dream has come true. Translucid ...created by the House of Houbigant...is so delicate, so mist-fine, that your own natural skin tone "glows through"...giving you a new, radiant loveliness! Tomorrow, let Translucid awaken your sleeping beauty.

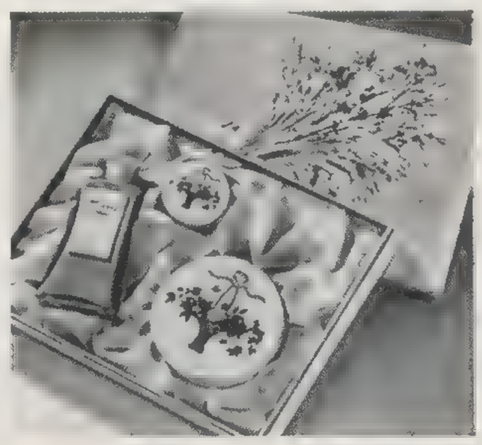
TRANSLUCID FOUNDATION LOTION—gives the skin a wonderful satin-smoothness, yet looks sheer as a veil. Keeps make-up fresh for hours. 4 shades $1.50

FACE POWDER—sheer-sifted expressly to wear with the Lotion. Stays on marvelously. 7 beautiful shades $1.50

ROUGE and matching LIPSTICK—7 thrilling shades, perfect with the new fall costume colors . . . . . $1.00 each

VANITY—big and capacious, yet feather-weight $1.50

EAU DE COLOGNE—introduced at the request of women who delight in the fragrance of Translucid make-up $1.50



TRANSLUCID Budget Box—only $1.50. A special introductory box with generous sizes of Translucid Foundation Lotion, Face Powder and Rouge...at a very special price.

"SHEER MAKE-UP for sheer beauty" by HOUBIGANT

YOUR MONEY'S WORTH IN CLOTHES

(Continued from page 60)

in chenille fringed with jet for dinner. Have a huge magenta-pink felt or leather bag—and carry it day, night; in town, out.

If you operate on a limited margin, select each accessory with foresight—and not hindsight. Buy nothing nervously or with apprehension. Know what you need, what you like, what becomes you, what you enduringly love, and what you grow bored with.

Your Money's Worth in Furs. When you're buying furs, it's a mistake to put too much importance on either (a) just durability, or (b) the season's whims. Nothing is so costly as a blunder in fur; nothing so disappointing as a dull fur. A fur should become you, give you a lift. Consider whether it isn't better for you to have a coat that's an unmitigated joy for three years than one that's a bore for seven.

Don't become so involved in fur technicalities that you forget to consider colour and becomingness. If grey does a lot more for you than black or brown, don't insist on Persian lamb or mink just because they're smart. If you're too short to wear fluffy furs, the chic of your coat's cut can't be expected to make up for the dis-flattery it does your figure. If you look your best in short boxy coats, don't think that just because this is Fur and Important, you must change to full-length, "dressy" fitted lines.

Don't buy a coat that's too expensive for you to live up to. Better a magnificent fur gesture—a tremendous muff or hat or a bag. Better, by far, an aging fur coat used to make a beautiful lining, than not-quite-satisfactorily remodelled into a coat you're unproud of. And better, too, the best, best coat of a less expensive fur than, at the same price, a lowest-quality coat of a more expensive fur.

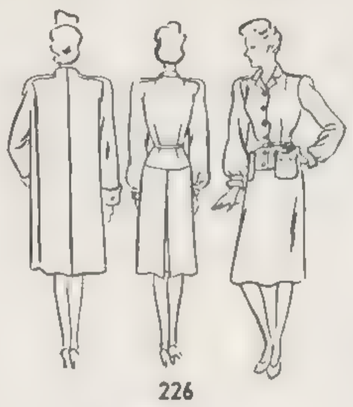
DESIGNS FOR DRESSMAKING

Jacket 9244
Skirt 9158

Jacket 9244
Skirt 8154

9236

213



226

S-4334

These are other views of the Vogue Designs for Dressmaking shown in detail on pages 70 and 71, together with suggestions for your money's worth via your needle

Above: Jacket No. 9244 and Coat No. 213 are designed for sizes 12 to 20 (30 to 38). Skirt No. 8154, which is "Easy-to-Make," and Skirt 9158 are designed for 25 to 32 waist. Cape 9236 is designed for small (32-34), medium (36-38), large (40-42)

Right: Coat-and-dress No. 226 is designed for sizes 12 to 20 (30 to 38) and 40. Coat-and-dress No. S-4334 (shown on page 70) is designed for sizes 12 to 20 (30 to 38)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 112

DRAMA NET COMPLETE (F80) Inch sizes 32-40. Nude, white, black. $12.50.

DRAMA NET GIRDLE (G150) Inch sizes 25-31. Nude. $5.95.

(Not shown) DRAMA NET GIRDLE (G164) Complete (F165) Pantie (P163)

If you have a young figure (whether you're 16 or 60) Carter's will control with sleek freedom—front lines, middle lines, rear lines, side lines! Curves are more alluring when you trust to Carter's six-way curve control. Don't worry about your particular bulges . . . if they need slimming, sleeking, smoothing, your favorite store has a Carter to do it. Carter's give you a new sense of assurance, a new sense of freedom. They come in many styles, weights, sizes for figures that don't need "armor-plate." From $2 to $12.50.

Carter's FOUNDATIONS
For Control with Comfort

THE WILLIAM CARTER COMPANY, NEW YORK, CHICAGO, SAN FRANCISCO.
HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS.

CARTER'S SIX-WAY CURVE CONTROL will do a smooth job or a downright controlling job on one, some, or all 6 of the important contour curves of the young figure (whether you're 16 or 60)! Check your weak points—then your favorite store will help you find just the Carter girdle, pantie or complete that is best for your figure.

For true cherry flavor at its delicious best!

Try de Kuyper Cherry Liqueur

ANNO 1695

Made identically in Holland and America, and backed by 246 years of de Kuyper reputation, de Kuyper Cherry Liqueur is enjoyed by epicures the world over

A truly exquisite flavor is that of the rare and costly cherries, from which this renowned liqueur is made. For fine cordial-making, these delicious cherries have no equal...as de Kuyper (pronounced de Kipe-r) discovered many years ago. It is but natural, therefore, that de Kuyper should use them, in America and in Holland, to produce their cherry liqueur.

Your first sip of de Kuyper Cherry will make you a devoted admirer of this famous cordial and demonstrate to you why all over the world this product is noted for its rare flavor.

Besides de Kuyper's famous Cherry liqueur, there are ten other delicious cordials to intrigue and delight you and your guests, made exactly alike in Holland and America, from choice and costly ingredients.

At all good dealers and fine hotels, restaurants and clubs.

Write for free descriptive de Kuyper recipe booklet. Address P. O. Box 12, Wall Street Station, New York City.

DE KUYPER CHERRY LIQUEUR • 50 Proof
National Distillers Products Corporation, New York

DE KUYPER
PRONOUNCED DE KIPE-R
CORDIALS

A MARRIAGEABLE YOUNG WOMAN

(Continued from page 78)

"She is fitted by...the etcs." For that wonderful abbreviation, read her happy relations to men, the power to make a Love-Story of her love-story, and to make all the lesser joys add up to such golden totals.

These are the coloured 'broideries that charm a sturdy fabric. These are the visible signs of aristocratic emotions and light-heartedness. It means thinking that people, by and large, are quite as nice and clever and attractive as she is. It means believing that men are as sensitive as a sonnet-inspiring Beatrice, and that, as dreamers of dreams, men are apt to be less selfish than women.

A marriageable woman, with all the etcs., makes a man's heart articulate. She is gentle with men. She paints pictures for them, of themselves at their best—which, very humanly, they try to live up to. She can evaluate sensitivities, saying "*that* means as much to him as *this* does to me...."

She can organize life's externals—plan a wardrobe in advance, be a good, plain bookkeeper, and manage to have cigarettes around the house. Sartorially, she's a good stage director and doesn't dress for a musical extravaganza when she is really the heroine of a charming British comedy. She remembers, too, that men don't *get* tired of good clothes, that they like simple colours.

She also realizes that, in their own quiet way, men have spent a great deal of time and thought on their own deplorably limited wardrobes, and that a kind word here or there is certainly their due.

A marriageable young woman may make boners, dye her hair red, go to dinner the wrong night, address a United States Senator as "Your Grace," but she'll never make a real fool of herself. Which means that a man can relax enough to laugh at her, scold her, shake his head over her, comfortably aware that under all the fine, feckless nonsense is an inflexible dignity and reticence. The man who is lucky enough to wrap *her* up and take her home wants no money-back guarantee.

ORSON WELLES

(Continued from page 67)

stratosphere, he is completely at home, astounding bankers and moguls alike as he flies through the air with the greatest of ease. He hires by intuition, and never fires any one. His Mercury Players were added one by one—and every one stayed. By some magic known only to himself, he has been able to take all of them with him from one job to another. Loyalty begets loyalty, and the smallest bit player in Orson's troupe adores him with blind idolatry.

The glare, the glitter, and the grit of show business, as glorified in street carnivals, honky-tonks, county fairs, circuses, appeal to the ham in actor Welles. The jugglers, card manipulators, ventriloquists, and magicians are his heroes.

Now he's working out his plans for his RKO "medicine show"—a complete evening of cinema entertainment which will include his own feature picture, his own B picture, newsreel, short, and maybe Bingo. His desk is covered with trick card decks, his office cluttered with magical illusions—with one of which he is practising in his spare time, sawing off Dolores del Rio's arm.

Meanwhile he is busy sawing off both of Hollywood's legs—and Hollywood fears this is no illusion.

WHICH OF THESE THREE LOVELY NEW PATTERNS

in Sterling by Reed & Barton

DO YOU PREFER?

Fragrance

Will you choose this charming sterling silver pattern that fairly breathes the delicacy and loveliness of a beautiful garden? Such graceful simplicity is but one of the characteristics found in the wide variety of Reed & Barton sterling silver patterns.

French Renaissance

You might prefer the richness and refinement that this imperishable pattern preserves. Its elegance and classic beauty should be held in your hand to be completely appreciated. You'll be truly thrilled to have your table set with such magnificence.

Guildhall

You will love Guildhall with its careful preservation of the stateliness of a period rich in the tradition of true craftsmanship. Visit your jeweler soon and see these and the many other exquisite patterns which make Reed & Barton the choice of particular people.

Reed & Barton

STERLING SILVER

Reed & Barton, Box 990, Taunton, Mass.
☐ Please send me additional illustrated material on these three lovely patterns.
☐ Enclosed is 10c for interesting booklet: "How to be a Successful Hostess", containing entertainment tips and advice on pattern selection.

Name _____

Address _____

V-10-41

Most Women ARE NOT Properly Corseted!

Some Are UNDER-*corseted*

Some Are OVER-*corseted*

FLEXEES

"Balanced Corseting"

with its all-important "Tensile Element" gives just the right amount of corseting *your figure* needs. Do experience this new thrill in figure loveliness.

See your favorite corsetiere

Girdles and Combinations

$3.95 to $15

(slightly higher in Canada)

FLEXEES • 417 FIFTH AVENUE • NEW YORK

THE WORLD'S LOVELIEST FOUNDATIONS

GETTING YOUR MONEY'S

Five conflicting theories on what counts

THE most successful entertaining, like every good story and every good play, is based on an idea—a sound, practical, and sustained theory. You *can* ask a few friends at the last moment, give them whatever happens to be in the ice-box, and have a marvellous party. But that is a matter of luck. Good management is much more apt to give you your money's worth. Here are five widely adaptable theories.

Have Entertainment

One of the surest ways to give a party that people will remember is to have entertainers—a famous singer, a fortune-teller, the little man who plays in that place downtown, even a snake-charmer, if there's one around. The trick is to find someone who does something new and unexpected, or else someone who does something superlatively well. If your entertainer sings or plays classical music, he must be good; if he's amusing and gay and original, he can be just more than amateur. You get your money's worth, on this basis, by putting all your eggs in one pretty sure-fire basket. You don't have to worry so much about champagne and caviar and roses. Of course, having entertainment isn't a feasible plan for every odd Saturday evening, but it's perfect for your one, big, beautiful party of the year.

Little Dances, Even in Tiny Rooms

Another wonderful way to entertain is to give a dance—not a white-tie-and-tails, big-hotel crush, but a dance of about fifty people, in your own living-room. Dances have unfortunately, and most unreasonably, become all too important an occasion for most of us, a once-in-a-lifetime celebration. Little dances, if approached in the right spirit, can be astonishingly little trouble.

In the first place, your friends will give the dinner-parties so that all your own household will have to struggle with are the scrambled eggs, clean glasses, and unlimited ice. But, to get your money's worth, get only the best music—three pieces of the best dance band in town will go further toward making a good party than a fifteen-piece orchestra of second-raters (there wouldn't be room for them anyway).

You can give a party like this several times a year, and each time you give it, the effort will seem less, because you and your household will develop a routine. Ask only the gayest of your friends, the ones who like dancing most, and you will start off with the kind of party that is usually achieved only when the first hundred guests have left a big, beautiful ball.

Luxurious Little Details

Another sound theory for entertaining is never to stint on small luxuries, to concentrate on the non-essential elements. Mrs. Henry Stehli, junior, an exponent of this theory, is well-known for the wonderful parties she gives in her little house on Long Island. (The house, too, carries out the idea of subordinating the fundamentals to the details—it has only seven rooms, but it has a tennis-court, a swimming-pool, and a cutting garden.)

WORTH IN ENTERTAINING

most in entertaining—all proven sound

Fill your house with flowers, put every kind of cigarette in the boxes, have the best drinks left out on a tray. With your food, have the best imported cheeses, the best wines, the thickest dairy cream, the best muffins—and don't worry about having meatballs instead of squabs. You get your money's worth by creating an atmosphere of good living—comfortable as a crackling fire.

Have One Wonderful Dish

For little dinner and lunch parties, a very sound basis is one delicious special dish, to which all the rest of the meal is subordinated. The Princess Kyril Scherbatow, who has always given famously successful parties, is an exponent of this idea. In her Paris apartment, some years ago, she gave an evening party every week, providing only a really good soufflé, a salad, and wine. The guests brought contributions, from magnums of champagne to sticks of bread. So many people came that she finally had to go away for two weeks, to break them of the habit.

In her New York apartment, Princess Scherbatow entertains usually with dinner-parties of six, which are easy technically (for the household) and easy conversationally—four people make too intimate a group, and eight tend to fall into pairs. She keeps a carafe of simple wine on the table—a French *vin rosée* or Chilean wine—and has one main dish as the focus of the meal.

(Princess Scherbatow is a great believer, too, in the importance of the general setting and its effect on a party. Her small New York apartment is decorated in different shades of citron-yellow and white, always with great bowls of yellow and white flowers. She likes antiques and advises "buying good furniture at auctions on rainy days.")

If you entertain on this theory, the one dish must be *really* good and, if possible, a little out of the ordinary. For winter dinners, have a roast suckling pig, game, or tiny chickens, served like squabs, and stuffed with macaroni or fine noodles.

Another exponent of the "one good dish" theory is Mrs. Gilbert Miller, who, in the country, always has buffet meals, with one main dish, a bowl of salad with cheese, and fruit for dessert. You get your money's worth in entertaining this way by being able to concentrate on one course—satisfying, delicious, and sound.

High Tea at Six

One of the most old-reliable theories of entertaining was to give people dinner and take them to the theatre, but lately, and particularly among the younger married couples, this has turned more and more into dinner-and-the-movies, or, best and newest of all, high tea and movies. Mrs. Stanley Mortimer, junior, who, like her husband, has a nine-to-five job, entertains this way at least once or twice a week. She has high tea at six: a big tea-table, covered with the tea-service, platters of hot creamed chicken in little pastry shells, plates of hot toast and crisp bacon, little open-sided sandwiches of smoked turkey.

You get more than your money's worth, really, with this kind of entertaining, because the actual cost can be a minimum. The only expensive elements you need are an attractive tea-set, pretty tea-cups, and muffin dishes. But they all last a lifetime. And everyone (especially hard-working husbands) is delighted with the idea, even before the party starts.

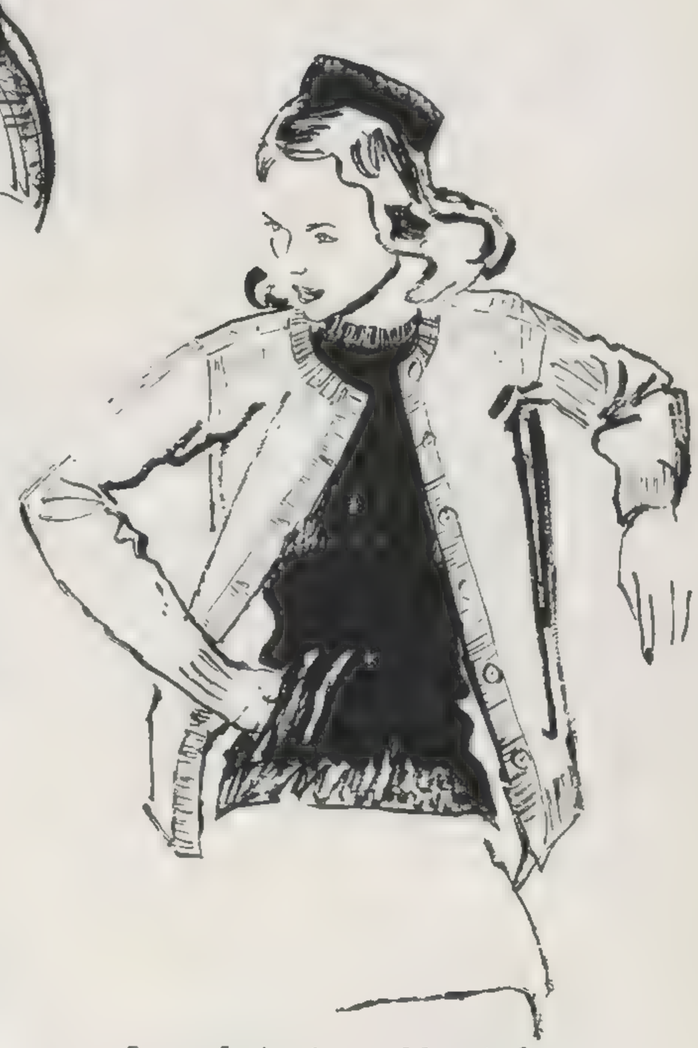
Black Furs
by Gunther

This is our famous "coachman's coat" slender and cleverly pleated—photographed in fine black broadtail. The timeless beauty of black furs is beloved by smart women but the black fur coat must be cut with imagination and impeccably tailored. Our collection of Persian Lamb Caracul and Alaska Seal has never been lovelier, and Gunther's reputation for fur fashion leadership and integrity has endured for 121 years.

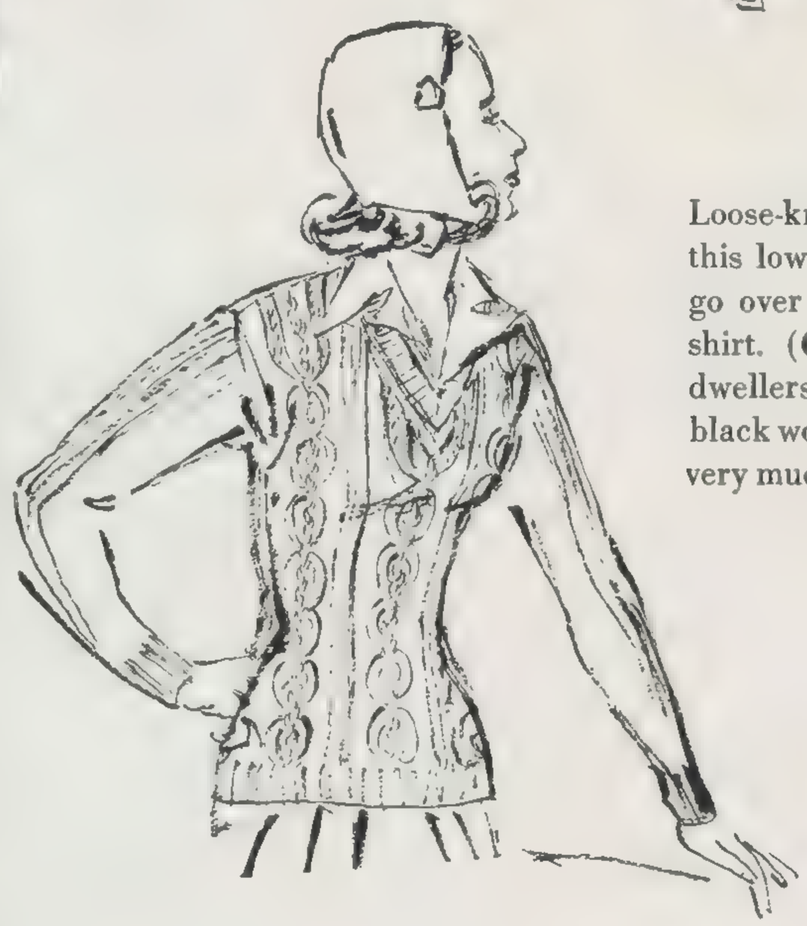
Gunther 666 FIFTH AVENUE AT 53rd, N. Y.

SWEATERS ON A

A black chenille sweater for evening. Note its gilt buttons, descending neck-line, pinched waist. Wear it over coloured skirt—or go in all-black. It's a Jane Irwill sweater of rayon and cotton. $5.98. At Macy's



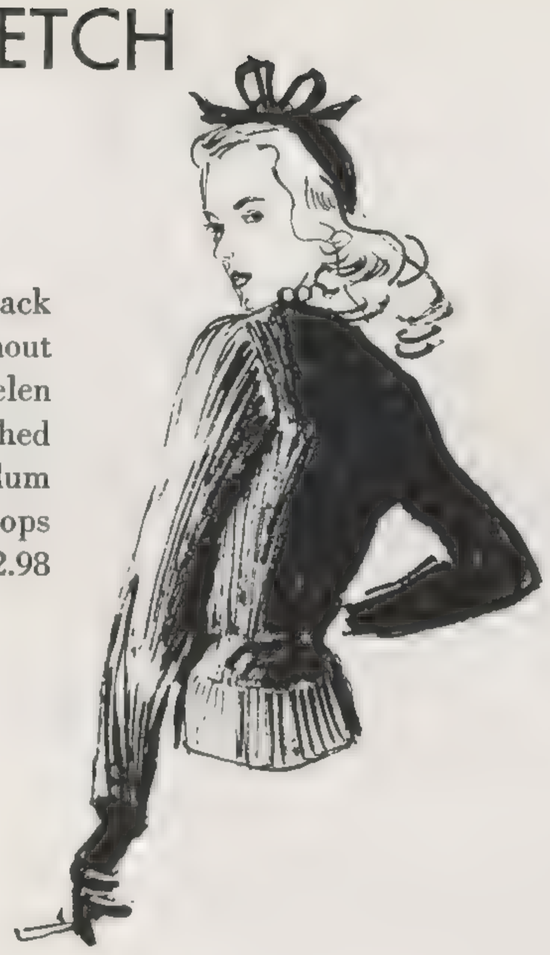
Black pull-over, natural cardigan of brushed wool. Wear together or with other things. (See page 39 for case histories of black sweaters.) "Fluffty" sweaters. $4.95 for pull-over; $5.95, cardigan. Bloomingdale



Loose-knit in cable-stitch—this low-V sweater that could go over an open-throat white shirt. (College girls, country dwellers, please note.) It's of black wool. $6.95 at Best—and very much your money's worth

To wear over simple black pull-over, as here—a green, V-neck jerkin, fitted at the waist. Nice young idea under a fur coat; post-game tea-dances. Glamour-knit sweaters; a mere $1.98 each, from Macy's

24-HOUR STRETCH



Another young lady in a black sweater (see them throughout this issue). This is a Helen Harper Original of brushed wool. Ribbing gives a peplum look. The Plymouth Shops have this one for only $2.98

Classic long-torso sweater of black Shetland wool. (Wear it with slimmest of black skirts to attain that new silhouette—the stocking silhouette.) Its sleeves and back-yoke are all ribbed. $6.95. Lord and Taylor

The roller neck that the young love, the black sweater that every one loves. Wear it as it's sketched—with your hair in pigtails, and a long rope of pearls. Tish-U-Knit sweater of zephyr wool. $3.50. Stern's

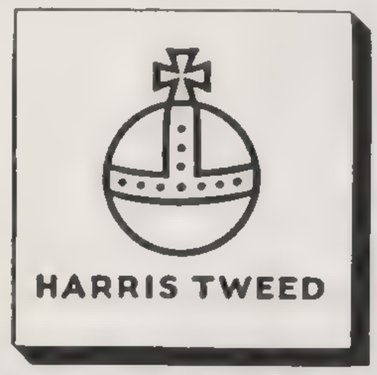
Long-sleeved, open-necked, and very sophisticated—this black sweater of brushed wool. Dress it up for dinner with a bright skirt—magenta or green, perhaps. Helen Harper Original. $2.98. At McCreery

Hand-woven Harris

There's an atmosphere, a distinction, a style and quality about hand-woven Harris Tweed which shows that the garment has been chosen by a person of good taste.

The trade mark on the cloth and the label on the garment guarantee your Harris Tweed to be 100% pure virgin Scottish wool, woven on hand-looms at the homes of the Islanders of the Outer Hebrides—in other words, 'the real thing'.

For all but the most formal occasions there's a Harris Tweed to meet your need.



HARRIS TWEED

The following is the definition of Harris Tweed as accepted by the British Government Board of Trade:—"'*Harris Tweed' means a Tweed made from pure virgin wool produced in Scotland, spun, dyed and finished in the Outer Hebrides and hand-woven by the Islanders at their own homes in the Islands of Lewis, Harris, Uist, Barra and their several purtenances and all known as the Outer Hebrides.*"

★

LOOK FOR THE MARK ON THE CLOTH
LOOK FOR THE LABEL ON THE GARMENT.

The Harris Tweed Association, Ltd., 10 Old Jewry, London, England

from dawn to dusk

Suave, swank, superbly comfortable—**randoms** by Stetson, the very newest and smartest in daytime footwear! Available now through these exclusive agencies — LORD & TAYLOR, New York; R. H. STEARNS CO., Boston; BONWIT TELLER, Philadelphia; GARFINCKEL'S, Washington; J. P. ALLEN & CO., Atlanta; DANIELS & FISHER, Denver; STIX, BAER & FULLER, St. Louis. The Stetson Shoe Company, Inc., South Weymouth, Massachusetts

randoms *by Stetson*

BEMELMANS'

(Continued

and looked somewhat like a skiing teacher or a derelict tennis pro. Over his lips lay a black mustache, and his shirt was without buttons. The sleeves were torn off halfway between the elbow and the shoulders, offering ventilation to his chest.

He sat down at the foot of the bed and told me that he had read of my arrival in the local paper. He told me his name and informed me that he was one of a group of escaped prisoners from Devil's Island, and that he was taken care of, with his companions, by the good Sisters de la Sagesse. He and the boys lived at the convent.

He corrected himself and explained that he and the others were not escaped criminals in the strict sense of the word, but that since the Vichy Government was unable or unwilling to pay the upkeep of the prison or the salaries of the administrators and guards at Guiana, the prison doors had simply been left open, and whoever wanted to, left.

"I," he continued, "was a *doubleur;* that is, I had served my sentence, but had to stay on at the Island. We left French Guiana, my friends and I, in a sixteen-foot *canot.* No one tried to stop us. We were twelve when we started. The hardest part was to get straight out to sea past the reef which is called the 'Frenchmen's grave.' To pass this, you have to go over sand-bars in a straight line out to sea until you are past the reef. It's about thirty-five kilometres, and then you turn left.

"That takes courage. We did it all with the aid of a map, which we had copied, and with the aid of a Greek, a seaman who knew the stars. We also had a small compass along, and we got as far as Trinidad. It was easy. A captain of a ship must find a port—we only try to find the land. The Governor of Trinidad gave us eighty dollars to buy a bigger boat, and with that we got as far as Jamaica. Now we are here and thinking of going on to Cuba. We have a tolerably good life here. We sit in the convent garden or along the water most of the time, and the *bonnes sœurs de la Sagesse* take care of us as if we were little birds, but it's not a life for a man.

"*Cher ami,*" he said, "do something for me. I am a pastry cook, I have been a hotel director. I know how to drive a car and how to fix it. I can write on the machine. I can steer a boat. I am ready to go anywhere, and I am afraid of nothing. Give me a little food and pocket money, and I am your man, your servant, your friend for life."

He lounged back on the bed, lit a cigarette, spread his toes fanwise, folded his hands in back of his head, and looked up at the ceiling, waiting for my answer.

He broke the few moments of silence, in which I thanked that particular department of Providence that concerns itself with me, by remarking that if I was worried about his past he could put me completely at ease. He confessed that when he was young, he had made a mistake—he had disemboweled his mistress. Ah, Germaine was a very beautiful girl, but she had been unfaithful, and he was not sorry.

I told him he could start in right away. He could pack my trunk and take it to the ship; and as soon as he got to New York, there were several people I would like to have disemboweled, but nicely, and I would give him a list every Monday. I gave him a small advance, and then I said that the only thing I was worried about was how he would get to New York, past the immigration authorities, the police, and J. Edgar Hoover's sharp-eyed and resourceful young men.

"Bah! Leave that to me," he said. "I shall be in New York, let me see, it's the middle of August now; give me until the end of September. It's child's play. About the twenty-fifth of September, I would say—where do you live?" I gave him my

SERVANT PROBLEM

from page 68)

address, and that afternoon he arrived with a boy to carry the trunk which he had neatly packed. On the way to the boat, he stopped the car at the *Magazin de mille cent choses* and bought a pack of razor blades, which he said I needed; and then he said good-bye and *au revoir*. He slowly shook my hand and lifted the Chevalier straw hat. He waved it so hard when the ship pulled out that the Racquet Club band came off and fell into the bay. A native boy dove after it, and he gave him a coin.

"Charming, charming," I said to myself and missed him immediately. Stretched out in my deck-chair, I thought how very fortunate I was, and I gloated when I got home, happy that I had found the perfect man.

ONE morning soon after my return, I found a letter. It started: "La Havane, Cuba. *Cher ami*, I have the honour to address these few words to you, to inform you that, after a sudden departure from Haiti in a boat which I and a few of the others who shared my idea procured along the waterfront, we proceeded for Cuba. The beginning of the voyage was without incident. One night, however, we had some difficulty holding our direction, as a violent wind caused our leaking shell to dance an infernal saraband on the waves.

"Without the sail and the mast, and also without the man who steered the boat at the outset, without a rudder even, the wind delivered us on the eastern shore of Cuba, and, to make the *misère* perfect, into a nest of waiting gendarmes from whom to flee we were too wet and exhausted. My companions and I find ourselves detained at the 'Centre Emigration,' and I regret to inform you that my departure from here can only be effected by the immediately-sent sum of one hundred dollars. I will consider the hundred dollars in lieu of six months of service."

I sent him the money. I have faith in such characters, and they have never failed me. Neither did Cher Ami.

In the middle of one night when I lay awake, I had one of my rare moments of worry again. Suppose, when he turns up, I said to myself, he's the perfect servant, butler, and companion. Suppose he's out in the pantry one day putting the initials on my birthday-cake when there is a knock at the door, and it's the police. Then follows the story of the body of a young woman, partly decomposed, found crammed into the luggage compartment of my convertible coupe. O. K. take him away. But he won't come quietly. Smack, smack, *klunk*. I hold the door open while they carry him out. Then I have to get hold of Leibowitz, but Leibowitz has turned judge, and then the trial and the conviction and the pictures in the paper, and then the visit up the river, and the last mile. It's all absorbing, stirring, and excellently done, but it's not much fun, riding back alone from Ossining with a cold butler up there.

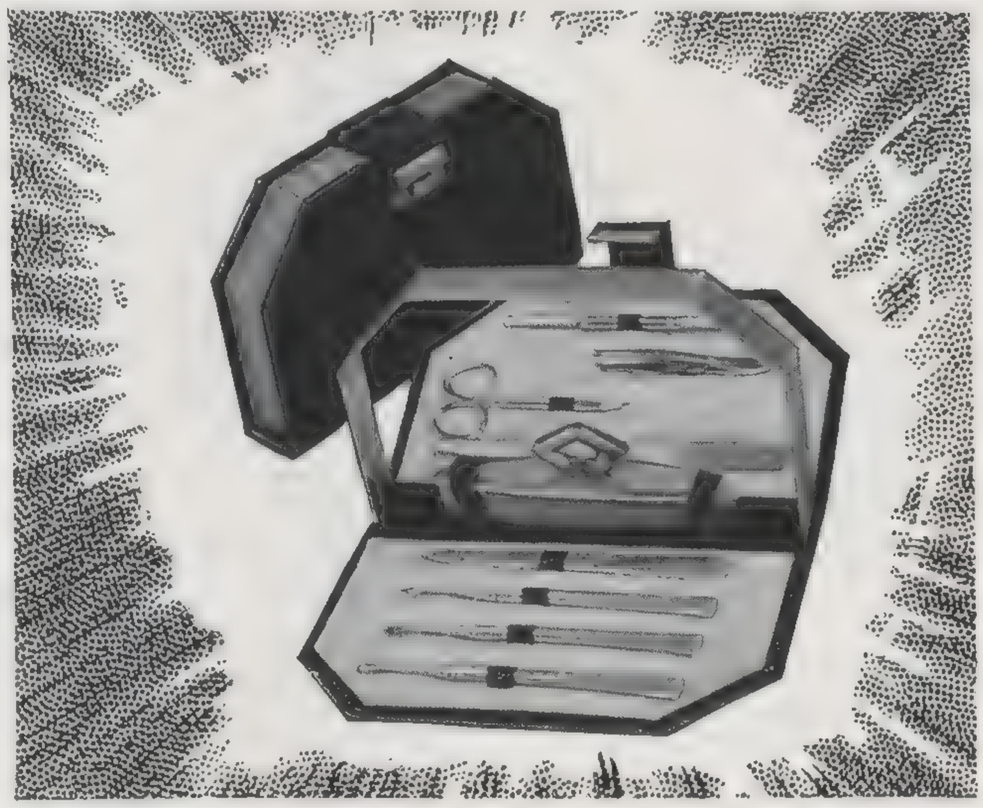
THE morning after the night that I wished he wouldn't come, he didn't come, but there was a letter from him, one of the nicest documents I have ever received and certainly worth a hundred dollars.

"Cher ami," it said, "I have the honour to address these few words to you, wishing to keep you informed of my condition. I have the honour to inform you with my deep personal regret that I will not come to America. Dishonesty is not my game. The money you so generously sent to me is paid out in the most splendid of causes. I have used it to obtain for myself and for a friend who shares my idea, passage to Jamaica, from which isle this communication is addressed to you. We have come here to enlist in the forces of General de Gaulle. This is attested by our pictures and the text which you will find under them in the accompanying clipping from the *Kingston Star*. Please accept, dear benefactor, my respectful salutations. Au revoir, André Pigueron."

Barbara Bates

TREASURE

MANICURE GIFT SETS



Regency

$12.50

● Barbara Bates Treasure Manicure Sets are America's most original gift idea in a generation! Glamorous inside and out, all contain fine professional manicure fittings—in 18-karat gold plate. Some include her exquisite nail lacquer. Others lead a double life—and make scintillating evening bags. Small wonder these Treasure Kits are acknowledged the ideal... the lasting... the most genuinely appreciated gift a woman can receive.

See them at better jewelry and department stores
Prices from $2.00 to $25.00

BARBARA BATES, 366 FIFTH AVENUE, NEW YORK

"La Senorita" by La Camille

Lithe as a Spanish dancer, La Senorita is a style creation that hugs the waist and holds the diaphragm bulges. The diagonal pull elastic in the back makes and keeps a smooth trimness of youthful lines. A model of art and gracefulness.

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New Orleans . . . . . Godchaux's
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OLD WOOD FOR NEW DÉCORS

Above, a flower wall-bracket of pickled pine, designed by Amster and Lamb for Constance Spry. Flowers by Constance Spry. Striped wall-paper; from Margaret Owen

AMSTER and Lamb have designed some new flower containers for Constance Spry. Mrs. Spry wanted something similar to the years-old containers she used to find in London. Something unusual, something beautiful, that would not only complement flower arrangements, but be just as decorative as they. Out of her problem was born the idea you see carried out on this page. (You saw another example on page 88.)

These flower containers are made of pickled pine, from old wood-carvings (most of them seventeenth- and eighteenth-century French, Italian, and Spanish), which have been put together and redesigned. So much light wood is used in decoration now that these pieces are particularly appropriate. They'd be equally at home in modern or traditional surroundings. There is something about the texture of this wood, its soft, muted colour, that does wonders for your rooms and shows off your flower arrangements extraordinarily well.

You can find these flower containers at Constance Spry in every size and shape. The large one in the photograph below would be dramatic on a mantelpiece, effective on a window-sill. You might buy two wall-brackets, such as the one shown above—to flank a mantel or a window. Try an ornately carved pickled pine urn on a baroque console. For an occasional table, there's a small vase, carved like a small Grecian column. Experiment with a shallow, drawer-shaped container, interestingly carved in a leaf design, on a large library table. To place on a column in a modern entrance-hall, you might choose a square container carved in a fleur-de-lis motif, or one that looks like a huge, sculptured leaf.

VOGUE STUDIOS

Another pickled pine container designed by Amster and Lamb for Constance Spry. The flowers are massed in strong, vivid colour against the softness of old wood

Cobra

ONE OUNCE $18.50 TWO OUNCES $35.00

by Weil

PARFUMS WEIL PARIS, INC. • 745 FIFTH AVENUE, NEW YORK CITY

Seniors!

Enroll today in Vogue's 7th Prix de Paris

Let the *Prix de Paris* point your way to a successful career! North, East, South and West, Vogue's *Prix de Paris* searches for young talent to fill positions on Vogue, to fill jobs with newspapers, stores, and advertising agencies.

WIN the first prize, and a year's job on the New York staff of Vogue awaits you.

WIN second prize, and Vogue will take you on for six months as a feature writer.

WRITE one of the five best contest articles, and Vogue will buy it and publish it.

BE an Honourable Mention winner, like the nine girls shown above, and you will have the chance to be interviewed for a job by leading organizations all over the country.

SO don't delay—fill out the entrance blank on the opposite page today!

FREE-FOR-ALL SPEECH

(Continued from page 48)

shouts of "No advertising!" and just plain "No!" came from members of the audience who agreed with Mr. Marshall's stand on the war, but resented his infraction of the house rules.

"Town Meeting" has been widely acclaimed as a sterling example of democracy in action. Like most democratic processes, it is sometimes heartening, sometimes discouraging, generally exciting. It is apt to be disorderly. And the American people like it.

Unseen, But Not Unheard

The number of people who listen to the broadcast has been estimated at anywhere between 4,000,000 and 10,000,000. Last season about ninety-four stations of the NBC Blue Network rebroadcast "Town Meeting"—approximately the same number that carried the Jack Benny hour. (When "Town Meeting" started, in 1935, only fourteen stations had it. Now it is even heard in Hawaii, via recordings flown out by Clipper.)

Its Thursday-evening hour last year, from 9:30 to 10:30 EST, conflicted with two popular commercial programs —the second half of the Bing Crosby hour, and the entire Rudy Vallée program. (This season, "Town Meeting" will run from 9:15 to 10:15.) "Town Meeting's" audience, whether it was or was not more numerous than the Messrs. Vallée and Crosby's, was at least more articulate. The Bing Crosby-Kraft Music Hall program got 1,593 fan letters in January, 1941; the Rudy Vallée-Sealtest program got 437; "Town Meeting" got 21,000.

All in all, over 350,000 people have written letters; over 900,000 have sent dimes for the "Town Meeting" bulletin, which reprints each week's discussions from a stenotyped transcript made at NBC.

While its casual, week-by-week audience probably varies according to the news value of the subject and speakers, "Town Meeting" has a permanent, organized audience unprecedented in the rather sprawling field of radio. This consists of 1,500 enrolled listening groups, each composed of anywhere from four or five to several hundred persons, who listen to "Town Meeting" regularly every week and then carry on their own discussion of the night's subject. The Federal Radio Education Commission estimates the total number of groups, counting the ones not officially enrolled, at 3,000. They meet in houses, schools, community centres, and conceivably barrooms across the country, and proudly wear their "Town Meeting" lapel emblems—involving a tiny microphone, a Town Crier carrying the Stars and Stripes, the letters NBC, and the letters THA (for Town Hall Associates), all handsomely done in gold electroplate.

One group meets regularly in a Texas farmhouse; another in the Federal Penitentiary at Atlanta; another in a boarding-house at Palo Alto, California. Boys at 181 CCC camps in Wisconsin, Michigan, and northern Illinois listen in. Large, affluent groups, in New England and elsewhere, listen to the broadcasts from New York and then continue the discussion with local speakers, whose speeches are often rebroadcast over local networks. Groups extend from Bogalusa, La., to Negaunee, Mich., and from Freedom, Me., to Sweet Home, Ore.

Behind all this is a youngish, singularly unpedantic educator named George V. Denny, Jr., President of Town Hall, who founded the program in 1935 and has acted as its Moderator (a sort of intellectual referee) ever since. Mr. Denny went to the University of North Carolina, where he was active in the Carolina Playmakers, an amateur dramatic group which was also an early stamping-ground of Paul Green, the playwright, and Thomas Wolfe.

He came to New York to be an actor, and did appear in several plays, without any marked success; drifted into a job with a lecture bureau; became director of Columbia University's Institute of Arts and Sciences; and in 1930 was hired as assistant to Robert Erskine Ely, the distinguished director of New York's distinguished old League for Political Education. On Mr. Ely's retirement, seven years later, Mr. Denny succeeded him as director. One of his first official acts was to change the name of the League for Political Education to the catchier Town Hall, Inc., after the League's meeting-place. It is still a non-profit institution dedicated to "the defense, perpetuation, and improvement of American institutions through education." In its nearly fifty years of existence, Town Hall has furnished an impartial platform for every shade of political opinion, from wild-eyed radical to Lawrence Dennis.

But Mr. Denny brooded over the fact that Town Hall's morning lectures, however illuminating, could reach at best only 1,500 people at a time. It was Mr. Denny's idea that the whole country could do with a little more free discussion; possibly even the whole world, which was showing a distressing preference for hearing only one side, and for emitting hoarse cries of *"Sieg Heil!"*

Both Sides

Too many people, he thought, simply flicked off the radio when the side they didn't agree with was presenting its case. By presenting both sides impartially, giving each the same amount of time, submitting each to the questions of an evenly divided audience, he could force the partisans of each side to listen to the arguments of the other. If there's one thing Mr. Denny hates more than another, it's a mass meeting, where everyone agrees with everyone else. "Town Meeting" is anything but.

In 1935 Mr. Denny persuaded NBC to try his idea, an unconventional debate with crowd noises, as one of its public service programs. After the first broadcast, 3,000-odd letters poured in, almost submerging the then-sparse Town Hall staff. NBC signed a contract for the following year, and has gone right on signing contracts; last year, a new contract was signed for five years. NBC also cheerfully pays the operating costs of "Town Meeting," which amount to around $40,000 a year, aside from the cost of time contributed. Lowest item in this is the speakers' fees; many speakers appear for nothing, some are reimbursed for travelling expenses, (Continued on page 112)

Vogue's 7th Prix de Paris

CONTEST RULES

Here's your chance to step straight from college into a career! First prize in Vogue's Prix de Paris is a year's position on Vogue's fashion staff. Second prize is six months as a feature writer. Cash prizes will be awarded for the five best articles submitted. In addition, Honourable Mentions will be awarded to contestants whose papers show unusual merit. Enter the contest today!

1. Each entrant must be a member of the graduating class of 1942 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts: first, a series of 4 quizzes to be answered by all entrants; second, an article which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and 4 on non-fashion features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1, January 1 and March 1. Save your copies of Vogue until the end of the contest; you will need them for reference.

6. Answers to each quiz must be mailed on or before the 20th of the month in which the quiz appears.

7. Papers will be graded on these points:
(a) Clear and vivid writing
(b) Originality of ideas
(c) Fashion knowledge derived from a study of Vogue
(d) General information

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit an article in competition for the major prizes and Honourable Mentions. Entrants will be notified on or before April 1st if they are eligible to submit an article.

9. Subjects for articles will be announced in the March 15 and April 1 issues. Articles must not exceed 1500 words and must be mailed not later than April 20th.

10. All quiz papers and articles must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page. Papers will not be returned at the end of the contest.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the Prix de Paris will be announced on or about June 1, 1942.

Vogue's Prix de Paris, 420 Lexington Ave., N. Y.

Please enroll my name as an entrant in Vogue's 7th Prix de Paris contest.

NAME_____

COLLEGE ADDRESS_____

HOME ADDRESS_____

CITY_____ STATE_____

V-10-15-41

Why don't you turn a closet into a WINE CELLAR?

Transform a closet — or a nook beneath the staircase, or a chest of drawers — into a clever, modern wine cellar!

It's very easy to do. And it gives you the satisfaction of having on hand excellent wines for every occasion — important nowadays when so many guests prefer wine.

If you'd like some "how you do it" details, they're yours for the asking. Write the Wine Advisory Board, 85 Second Street, San Francisco.

In stocking your wine cellar, you'll find the wines of California sound, well-developed — good by any standard in the world.

Typical quotes from qualified wine judges:

• *"I've tasted some very fine California wines."*
— Crosby Gaige

• *"California is sending us some great wines these days."*
— Lucius Beebe

FREE-FOR-ALL SPEECH

(Continued from page 111)

some receive a small honorarium.

Now, after six years, Mr. Denny handles few of the details of the program, except for policy-making, final decisions, and the sufficiently spine-curdling job of acting as Moderator when it is on the air. That it is spine-curdling is attested by the fact that on Thursday nights, before the broadcast, Mr. Denny can frequently be seen sitting by himself in a corner of the Town Hall Club, suffering from a slight but unmistakable case of stage fright.

Nothing Personal

Once in front of the audience he's all right, and can easily handle anything short of a full-dress riot, with his actor's timing, his unfailing good humour, his insistence on a strict observance of "Town Meeting's" few rules: Play fair, stick to the subject, don't discuss personalities. When these are infringed, his voice can be like a whiplash. Mr. Denny has never read *Roberts' Rules of Order.* "If we started worrying about parliamentary procedure," he says, "we'd never get anywhere."

The actual mechanics of "Town Meeting" are handled by Marian S. Carter, head of Town Hall's Radio Forum Division. Mrs. Carter is tall, blond, and attractive, with a pleasant, husky voice. She looks a little like Alice Marble. (Mrs. Carter is a good tennis-player, too, and a fine squash-player.) A Middle Westerner who used to teach Sunday-school in her home town of Oak Park, Illinois, Mrs. Carter got her first job in New York as one of the good-looking girls who guided visitors around the premises of the National Broadcasting Company.

But Mrs. Carter's good looks mask a whirlwind competence; before long she was assistant to Miss Margaret Cuthbert, Director of Women's Activities at NBC, and after a year or so she went to the Columbia Broadcasting Company in charge of all daytime programs. From there she went to Washington, where for two years she directed the radio activities of Rexford Tugwell's strenuous Resettlement Administration.

Mrs. Carter came to Town Hall in 1937, since when she has practically never been off the telephone for an instant. Her job is to get the speakers for "Town Meeting," and is anything but a sinecure. The subjects are decided on first, through a careful perusal of the newspapers and of letters from "Town Meeting" listeners. Recommendations are also made by a nationwide Advisory Committee of 150 prominent people. After that, Mrs. Carter, Mr. Denny, and the Education Department of NBC make up a list of first, second, and third choices for possible speakers on both sides; and after that, Mrs. Carter heads for her long-distance phone.

Subjects—and, if possible, speakers—are supposed to be settled two weeks in advance, so that Town Hall's Advisory Service can send out background and study material to the enrolled "Town Meeting" listening groups, which pay from $5 to $9 apiece annually for these services. (Town Hall would like to supply them free, but can't afford to. Its Fiftieth Anniversary drive aims to raise $2,452,000 by 1944, with which to increase the number of listening groups to 50,000, establish 1,000 Town Hall centres throughout the country, organize regional schools for adult-education leaders, and enlarge the Town Hall in New York to serve "as a model for the nation".)

Will You, Won't You?

To be considered, a speaker must be an acknowledged authority on his subject; must have a good radio voice (this can be checked by NBC's enormous library of recordings); and must be willing to answer questions from a mixed audience of fifteen hundred people, with perhaps as many million people listening in. This last is just what most speakers aren't.

Often Mrs. Carter runs through a list of twenty bashful experts before she snares a suitable protagonist for one side of a debate. And the expert doesn't always stay snared, either. Mrs. Carter once spent five days, and seventy dollars in telephone bills, tracking down a famous international lawyer and persuading him to appear on "Town Meeting." At 4 A. M. on the morning of the broadcast he called Mrs. Carter up at home and told her, in a quavering voice, that he couldn't sleep for thinking about the debate, and the question period and all, and he really

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Glamorous Figure Control plus Comfort $1.50

in this finely-woven two-way stretch Girdle
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Give your figure a "High Score" in Beauty!

Finesse your competition with "Little Slam"! Bid for smartness . . . and get a bonus in streamlined charm. LITTLE SLAM is gentle, but firm in the way it conforms your figure so that dresses look their best. Fitted waist line. Plush-lined garters . . . The lustrous satin Bra is a perfect partner. Elastic band in front gives perfect uplift, smooth fit. Adjustable shoulder straps and adjustable back fastening.

Girdle—small, medium, large.
Bra—in three cup sizes

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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One glance...and you are alert. A difference is here. There are advantages in the "IT" Brassiere—such as adjustment of each cup, up or down, an exclusive feature termed CONTROLLED UPLIFT. This assures a pleasantly firm fit...sheer comfort...lovely, poised contours. An "IT" Brassiere makes a difference—indeed.
...of lovely fabrics, in all sizes, small, medium, large... from $1.50 at fine stores, or write TRE-ZUR BRASSIERE CO. 407 East Pico Street, Los Angeles, Calif.

FREE-FOR-ALL SPEECH

(Continued from page 112)

would have to withdraw. He did, too.

By 5:15 A. M., or an hour and a quarter after this blow, Mrs. Carter had traced an eminent United States Senator to a Jersey duck-blind. At 5:30 she got a call through to the lodge near the blind, and at 5:40 she had the Senator himself on the wire, dragged from the bulrushes and protesting resonantly. At 6:25 he agreed to appear in place of the timid lawyer; and by the time he arrived at Town Hall, that evening, he had softened to the point of bringing Mrs. Carter a duck.

Brevity Is the Soul

The average allotment of time per speaker on "Town Meeting" is ten minutes, varying with the number of speakers who must be heard in the first half-hour. Mrs. Carter tells each speaker in advance exactly what his time allowance is, and exactly how many words that amounts to on paper. It usually adds up to five typewritten sheets, double-spaced; practically all speakers write at least eight pages, and some write ten or eleven. For this reason alone the speeches have to be turned in to Mrs. Carter before Thursday night. (Opinions advanced in the speeches are never edited; the speeches are cut only for timing, and sometimes for digressions from the subject.)

When the speakers arrive, nervous and snappish, for the broadcast, they are herded into a little Speakers' Room backstage. Here they read their speeches to Mrs. Carter, who clocks them with a stopwatch. If the speakers are on sufficiently amicable terms, Mr. Denny sometimes has them all for dinner in the Town Hall Club first.

Meanwhile, out in the auditorium, a preliminary meeting is in progress, designed to let the audience deliver itself of some pent-up oratory before going on the air. During the latter half of this, the NBC staff is filtering into its little cubbyhole, offstage left, where the field amplifier and other equipment is set up. The staff includes Edward Herlihy, the announcer; Tony, the NBC engineer; Mr. Whitney, the production man; and various helpers whose function, during the broadcast, is to walk onstage with signs saying "Please Remain Seated" and "Quiet Please," and to operate the parabolic microphone which picks up questions from the audience during the second half of the program. There is also William Shelley, a genial, red-faced radio actor who has been the official Town Crier since the program started. Back in the early days, Mr. Shelley used to wear an olde Colonial Town Crier costume, buckled shoes and all, but the audience giggled. To Mr. Shelley's relief, the costume was abandoned.

About 9:00, Mr. Denny ambles on to the stage and makes a brief, fatherly speech, explaining the purpose of "Town Meeting of the Air," working into a stirring appeal for tolerance and fair play, and informing the audience that it may applaud through the opening and closing announcements. As 9:15 approaches, the speakers file soberly on to the stage and sit down in their high-backed red chairs, facing the audience; the NBC people keep their eyes glued to their stopwatches; Tony twiddles the knobs on his instrument panel and adjusts his headphones; Mr. Shelley fingers his bronze bell. At a signal, Mr. Shelley lets go with the bell, and the show is on.

Bombing Scare

Tension during the broadcasts is terrific, because there is never any telling what may happen. Last season, the most nerve-racking broadcast for the Town Hall and NBC people was probably the Verne Marshall peace offensive. But the runner-up was the one at which H. G. Wells took part in a three-sided discussion with Ray Lyman Wilbur and Dr. Hu Shih called "What Kind of World Order Do We Want?" The subject itself was uncontroversial enough, as "Town Meeting" subjects go, but there seemed a serious probability that somebody might throw a bomb at Mr. Wells. One had been sent to his hotel, and for days before his appearance on "Town Meeting" the Town Hall maintenance men had been sitting in the basement dunking innocuous bundles of printed matter into buckets of oil, water, and sawdust. On the night of the broadcast, the house was full of plain-clothes men, who are ordinarily only present when a Cabinet officer speaks. Actually, nothing happened, and nobody threw anything at Mr. Wells. Except, of course, questions.

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Portfolio of Flower Prints
25 superb flower engravings, reproduced in full color, suitable for framing, with an introduction and biographical notes by Richardson Wright.
Enclosed in a handsome case $5 (postpaid)
Send your order now to:
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When your jeweler shows you Watson Sterling, you're looking over the shoulder of a master craftsman in silver. Notice how deeply he has cut his design . . . how carefully he has shaped spoon bowls and rounded fork tines . . . the gleaming beauty of finish he has given each piece. Be satisfied with nothing less in the Sterling pattern you choose for your own! Send 10c for "Sterling For Good Fortune." The Watson Company, 12101 Watson Park, Attleboro, Massachusetts.
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Let This Name

BE YOUR GUIDE TO A

Better Figure

This name stands for style, for satisfaction and for skill. Created by a sculptor-designer who knows *figures* as well as *fashions*, foundations by Maiden Form are made only from the finest of materials, by the most skilled of workers. Maiden Form's brassieres, girdles and one-piece foundations are designed to mould to perfection—and to *continue* to do so, even after months of wear. No wonder so many thousands of women insist on seeing *this* name, when buying foundation garments.

These are typical examples of Maiden Form's exquisite brassieres, girdles and *"Once-Overs"

Send for free Foundation Style Booklet GC:—Maiden Form Brassiere Co., Inc. New York, N. Y.

*REG. U. S. PAT. OFF.

There is a Maiden Form for Every Type of Figure!

PEOPLE ARE TALKING ABOUT...

(Continued from page 47)

People Are Talking About.... The extraordinary photographs by David Octavius Hill at the Museum of Modern Art—portraits with the penetration of a Rembrandt, taken in 1843... "Shady Lady Bird," the fresh song hit of the fresh young musical, "Best Foot Forward"—lyrics and score by two ex-chorus boys, Hugh Martin and Ralph Blane, each of whom works on both lyrics and music...

Pâtisserie Française, on East Fifty-Sixth Street, where a brilliant-handed Frenchwoman has three tables and a way with Lyons omelettes...Clare Boothe's headlong veer into the political winds, this time with a report on the Philippines, to which she took the Pacific Clipper last August...Food—Argentine Blue Cheese, and Greek Cheese made here of goat's milk, and Wisconsin Brie. (The Brussels Restaurant even has Wisconsin écrevisse.)...The remark of a young R.A.F. officer, sitting in Larue's one warm August night, "This time last night I was bombing Berlin"...

The prospect of hearing operas conducted by the great Londoner, Sir Thomas Beecham, who will be at the Metropolitan for a six weeks' season this winter...The fabulous diamond necklace, patterned partly after one of Marie Antoinette's, which is being made for Norma Shearer...

The new little Russian *boîtes* due to spring up..."Anne of England," the play about Winston Churchill's strong-minded ancestor, Sarah, Duchess of Marlborough, with beautiful, authentic costumes of the early 1700's by Matislav Dobujinsky, a sixty-year-old White Russian, a refugee from Paris...The magic of Russell Swan, a magician who doesn't try too hard to be funny ...Black stockings...

The Mittel-Europa atmosphere of Café Arnold, where Maurice Maeterlinck holds his gentle daily court (most of the young remember him less for "The Bee" than for arriving in this country with his hair carefully netted)...Robert Montgomery, the new naval attaché at the London Embassy...

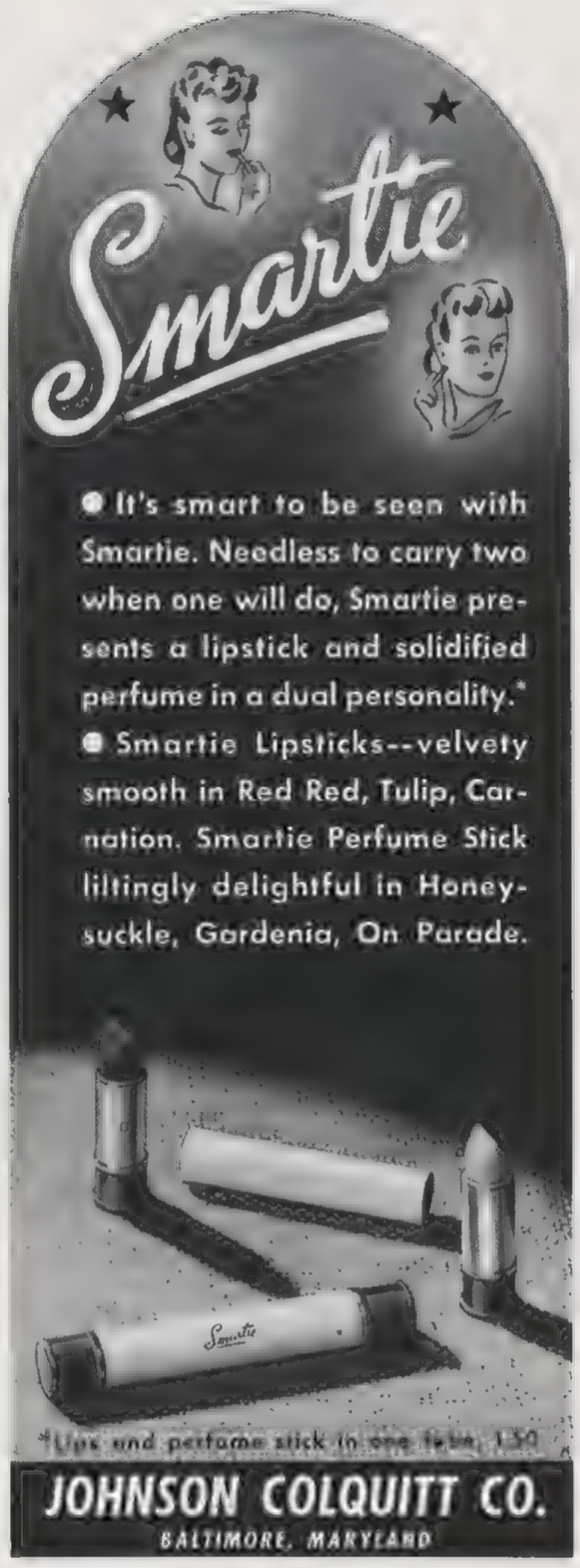
The N.B.C. television program, The Game, every other Thursday night, run by Dr. Harvey Zorbaugh, head of New York University's Clinic for Gifted Children...Leland Stowe's book, *No Other Road to Freedom*...The Correspondence Committee, which has started a network of letters all over the country, to spread personal opinions from one district to another—an exact copy of the Correspondence Committee that functioned in the Colonies and resulted in the First Continental Congress of 1774.

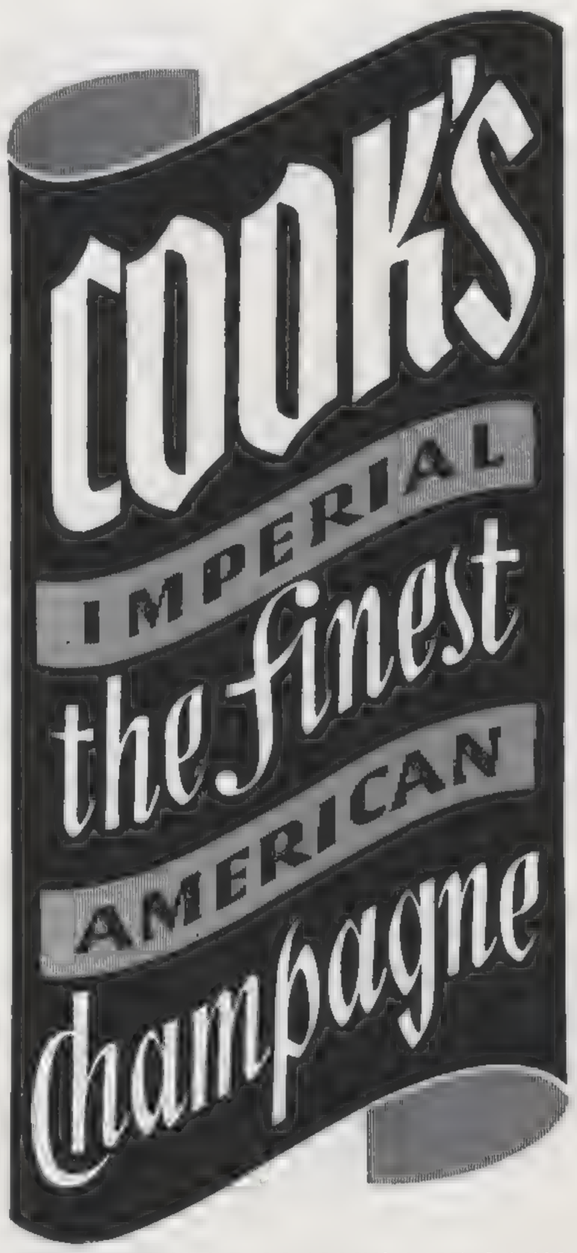
Morale—military, labour, and civilian—every kind of morale except Navy morale, which, apparently, doesn't have to be discussed...Bland Sir Walter Citrine, President of the International Trade Unions and one of the outstanding figures in British labour—he worked his way up from a meagre childhood in Liverpool, wrote a book ten years ago called *I Seek for Truth in Russia*, and is now a notable right-winger...Football—and the relief of watching, for a moment, burly young men in jerseys who fight for a ball, instead of intent young men in uniform, fighting for a globe...The drive of American labour to raise funds for the British Trades Unions...Taxes, bigger and better than ever...The American Navy.

IT'S YOUR DUTY TO BE BEAUTIFUL

Now is the time to do your "beauty duty"—says Vogue, in the November 1 Beauty Issue. Here is an up-to-date manual of expert advice on how to make the most of your face...your figure...your hair...your hands...your charm. You'll discover scores of new beauty régimes and preparations, and learn which are right for you.

November 1 VOGUE, "Beauty Issue," out October 24





AMERICAN WINE COMPANY ✶ ST. LOUIS

PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS

VOGUE'S

Advance Merchandise Portfolio—October 15

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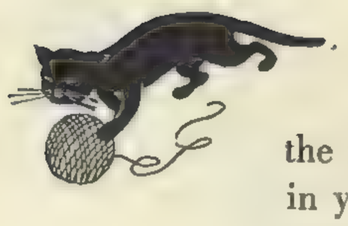
"Your Money's Worth"—Through Promotion

String your bow with sound fashion, sound value, sound selling

"This season, you can't afford to make mistakes," says Vogue to the customer-reader, and means it just as much for you behind the counter and the managing desk. You must make every promotion hit home, every advertising dollar hit the bull's eye. This means spending wisely, after a thoughtful look at the customer's point-of-view. This year's customer wants a good dress, perhaps advanced in line, to do double duty, to keep step through the season. She wants it transformable with accessories that can carry the spot-light. She will read fashion magazines carefully to check on style trends, and she will be extra canny in buying. You must be canny, too, in offering her what she wants, tuned to her careful planning. Show her style. Give it authority with quotations from Vogue. Help her get her "money's worth" in everything from accessories to household equipment, and you will have "your money's worth" with every sale.



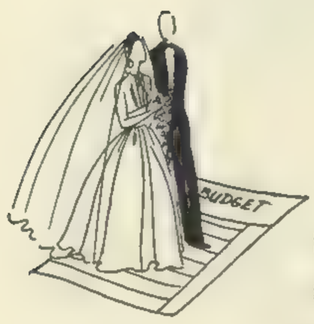
Sweater Girl, Glamour Girl—practical fashion story

Sleek and soft and dramatic as a black cat are the new "black sweaters"—appearing simultaneously in your departments from sportswear to evening. Seldom does a single fashion item find a place in so many costumes, but black sweaters, felinely at home anywhere—over slacks, under a bright-coloured suit, collared with jet for cocktails, topping a slim dinner-skirt—are fashion *news*, with economy appeal. Vogue devotes its lead fashion article to black sweaters—let them be a lead article in your selling. Look on page 39 for eye-catching, picture-making quotations. "Vogue says: 'Black sweaters stretch your dollars, stretch your wardrobe.' "

Follow your sweater story through with high-styled cardigans, as shown on pages 58, 59—cardigans shedding all reminiscences of the classroom as they emerge embroidered with pearls, lined with lamb. Here is the casual classic, symbol of "at-easeness", in glorified form. The knitted sweater, too, is the perfect ally of the knitted stocking, cotton or wool, and sells well with it as a twin accessory. "Vogue says: 'Very new—sweaters that contribute to 1941's stocking silhouette.' "

Stir-raising accessories have attention-getting value

Spread the alarm, shout the news! Black is afire—with colour. A single bright important accessory does the trick, and sets the whole town flocking around—a gargantuan flame bag, a blazoning gilt necklace, a purple striped scarf. Set fire to your sales by displaying these bright important accessories, and pointing out that one or two *good* ones are an investment in style, and will reap far more in effect than many mediocre ones. Vogue suggests, on pages 60 to 64, some "Firebrands for Black"—a bronze jacket, a pink fedora, bright blue gloves. As costume-changers, they are miracle-workers with a classic-line costume-suit or dress, doubling their investment value. Vogue says: "Sole colour accent for black—purple gloves," or "Have a bag soft and deep as a mandarin's sleeve," or "Black is afire with gold." With such "fire" assurance, you can do some successful sales kindling on your own. Light the spark with Vogue.



Give the bride her money's worth

Of all shoppers, with senses tuned towards "getting her money's worth", perhaps the bride is the sharpest. Keenly budget-conscious, but on the lookout for quality to be "lifetime-lasting", she wants to spend money wisely—and leave little margin for error. She needs advice, and will follow it, if it is thoughtfully given. This issue is full of suggestions, both for function and fun, for the bride. Have your bridal consultant scan pages 82 and 83, for individual wedding thoughts, pages 74 and 75 for practical decorating hints. Put up in your linen section, "Vogue says: 'In buying linens, set your heart on quality—for your money's worth,' and 'No matter what you spend on blankets, have it repay you with beauty and durability.' "

Autumn Silhouette Types

Four groups showing silhouette types of continuing or growing importance. Watch these types for future business

THE basic silhouettes of the American designers show two definite developments. They have wisely continued the successful silhouettes which have the American woman's stamp of approval. And they have revived outstanding and well-loved examples of the more remotely peaceful 1920 era. The continuing group is shown below in numbers 1, 3, 4, 5 of the Suits, in numbers 7, 9, 10 of Coats, in numbers 12, 13, 14 of the Day Dresses, and in numbers 17, 18 of the Evening Dresses. The revivals are exemplified by number 2 in Suits, numbers 6, 8 of the Coats, numbers 11, 15 of the Day Dresses, numbers 16, 19, 20 of Evening Dresses.

SUITS

1. Smooth-shouldered, short, buttoned jacket with three quarter length sleeves, over a dirndl skirt.

2. Finger tip length box jacket with full sleeves. Slim, narrowed skirt.

3. Full-shouldered jacket with modified peplum, tighter skirt. Contrasting colour neck-line treatment.

4. Short, tight bolero and skirt with controlled front fullness.

5. Classic, semi-fitted jacket with long loose sleeves and patch pockets, over a modified, flared skirt.

COATS

6. Return of the true wrap-around coat held by hand or side closing. This time with bulky, easy shoulders.

7. Easy fitting, loose great-coat with full, deep arm holes.

8. Wrap-around again. The narrow, longer cape of cloth or fur to wear over a town suit or dress.

9. Fitted dress-coat with back interest fullness evolved from pleats.

10. Fitted town coat with dirndl front. Single-breasted closing with yoke treatment carried over the sleeves.

DAY DRESSES

11. Revival from the 1920 era of the straight-from-top-to-bottom chemise dress, with tied, lowered belt.

12. Full top with dolman sleeves and deep neck-line poised over tight skirt.

13. Important two-piece look with peplum which centers interest on hips. Loose, straight, turned back sleeves.

14. The tight, narrowed top, complemented by the ever-so-full skirt.

15. Surplice, side closing, tied belt, smooth shoulders, long tight sleeves and high, fitted neck-line.

EVENING DRESSES

16. For the six to midnight hours, new short length dinner dress, with full skirt to calf of the leg.

17. Classic dinner suit with longer, tapered skirt and flat peplum jacket

18. Evening dress with low décolletage, tight bodice and full skirt. Worn with new shoulder-length gloves.

19. Dinner suit with dressmaker tailored jacket. Narrow skirt, perhaps slit.

20. Another interpretation of the pencil silhouette. Long, fitted torso with sleek side or front-draped skirt.

Stockings on a Firm Footing

Suggestions to Stabilize and Increase Hosiery Business During the Coming Volume Months

Since the time of our last stocking story in the August 15 Trade Edition, you as retailers have become fully acquainted with government priorities, and the hysterical buying on the part of your customers. We believe that the tempo of this hoarding has been slowed down, and that the volume of your stocking business can be increased over the normal expectancy.

To accomplish this two-fold program, we urge that you focus the attention of your customers on the correct new types for different occasions, and on stocking colours, and in this way remove the center of their attention from mere yarn content. In your windows and at your counters, suggest stocking wardrobes. Sell cottons or rayons for daytime, full-length woollens for tweeds for country wear, nylons or silks for dress-up hours. Even though reds, greens and blues cannot be dyed just now, even though most manufacturers have been forced to cut their colour cards in half, you can *sell* colour in darker, richer tones of off-blacks, off-browns and gun-metals, which have a new, exciting look with autumn clothes. We believe in colour, and we believe that now it is a solution to a good stocking business.

To help you plan your program constructively, we have talked with a wide cross-section of stocking manufacturers, and we find their conclusions and plans constructive and news-worthy:

There is enough silk to continue allotted deliveries until December and perhaps until the first of the year. This will be in silk legs with cotton or rayon tops, welts and feet in the three- and four-thread weights, and possibly all-silk in two-threads.

Allotments of nylon will probably last the same length of time. There is a possibility of increases after the first of the year because of the erection of a new plant. Conservation within the industry itself in combining fifty percent of its share of nylon with other yarns, in restricting forty deniers to welts only, and in using more thirties, twenties and even fifteens will help to spread the nylon supply. Spun nylon, a by-product of the standard nylon filament yarn, has been used in a sports stocking with a brushed lisle effect.

The newest new yarn is Vinyon, a plastic of greater tensile strength than cotton. Vinyon has been used in shoes, and there is a whisper that some of it may be made available to the stocking industry in six or eight months.

Rayon has been in popular priced hosiery for some time. There will be more used as it is fed to the industry. It will be used in tops, welts and feet, and it will be combined with silk in the legs of stockings. There will be all-rayons also, although at the present time filaments on hand can make nothing lighter than the equivalent of four or five threads. These, however, are very acceptable looking stockings in practical weights.

The return to fashion of cotton is logical and interesting. Because Egyptian cotton is long staple, English lisle makes a sheer, beautiful stocking. The English government, however, is using this yarn for defense work, and apparently our shipments (from the plants still open) will be limited accordingly. But what we do get will be made into soft, lovely lisle stockings. Many manufacturers plan to use our own domestic cotton in the higher thread counts of eighty-six to one hundred in wide mesh and plain stockings.

As Mrs. Chase said in her recent nation-wide broadcast: "I can't believe that the great American stocking industry isn't going to be ingenious enough to keep the pretty American legs still looking pretty."

The Market Basket

1. Imported Alençon-type lace trims this pink rayon satin slip with a straight cut front and inserts of laton for side control. Excellent for the Christmas season. A Shar-Loo slip from Tailored Undergarment Co.

2. Graceful and becoming, this rayon crêpe nightgown has imported lace in wide bands at shoulder and bosom, and inserted faggoted bands. It comes in crême de rose, pink and blue. A Christmas suggestion from Radelle.

Fashion-Ads, an original new fashion advertising service for fashion-minded retail stores, is available to one store in a city. It is headed by Miss Estelle Hamburger, an authority in fashion promotion, who has directed the advertising and publicity destinies of three New York stores, and been the publicity director of an important New York newspaper.

Subscribers to Fashion-Ads receive about six advertisements a week—copy, layout, institutional themes and news ideas—which arrive approximately four weeks before the release date. Miss Hamburger's office is at 9 Rockefeller Plaza, New York City.

1. Nylon now makes shoe news. The afternoon shoe illustrated above is of black nylon trimmed with black suède, giving it the 1941 two-tones-of-black look. From Wohl Shoe Co.

2. Vinyon mesh, a new, heat-resistant, colour-fast, plastic yarn, is used for this gold evening slipper trimmed with gold kid and studded with vari-coloured stones. Newton Elkin.

Beauty Issue

Vogue's third big beauty issue—November 1—is keyed to a 1941 concept of beauty. With busier-than-ever lives, women will continue and increase their beauty regimes. Because more women will have money to spend on cosmetics and perfumes, stores should emphasize their beauty preparations more than ever before, using the approach suggested by Vogue. The new beauty issue carefully studied, will give more impetus to sales throughout your beauty department.

Vogue Fashion Pointers

These Four Quotations on Free Cards.
Write Vogue Merchandising Service, 420 Lexington Avenue.

VOGUE SAYS:

"Rosy-red bonnet—new flame."

VOGUE SAYS:

"Wear much gold jewellery with your black dress."

VOGUE SAYS:

"This winter you'll want the pale look of vanilla ice-cream beige."

VOGUE SAYS:

"Wear a black sweater under a bright suit."

These Quotations for Your Own Use.
Put them on your own cards, and use them in your advertising.

READY-TO-WEAR

Vogue says:
"Hug-me-tight jacket—one of the dramatic new costume additions."

Vogue says:
"Black sweaters are as wearable as a good black dress or suit."

Vogue says:
"Wedding-day drama—a cloistered dress of wool jersey."

Vogue says:
"Dine in a white challis dress scattered with roses."

Vogue says:
"Sympathetic little day dresses play a big part in today's life."

Vogue says:
"Have a young edition of 1941's chemise-dress in palest beige wool."

Vogue says:
"This autumn, cardigan sweaters are glorified as never before."

Vogue says:
"For gay evenings this winter—a black velvet suit."

COLOUR

Vogue says:
"For late afternoon—bright assistants."

Vogue says:
"Investigate the advantages of building your wardrobe on magenta and black."

Vogue says:
"Reclaim last year's black dinner dress with green satin gloves and bag."

Vogue says:
"Blue, bronze, gold—firebrands for black."

Vogue says:
"Splashed across the season are pink and purple."

Vogue says:
"Be a bride in white—with a touch of colour."

Vogue says:
"That pale, pale light look is a fresh look."

Vogue says:
"All colour addenda go well with the new ice-cream beige."

ACCESSORIES

Vogue says:
"The cloche—be it on your head."

Vogue says:
"Bags are all newly softer this year."

Vogue says:
"Have suède gloves in gold."

Vogue says:
"Late-in-the-day glitter—jet jewellery."

Vogue says:
"Have a great, magenta-pink bag to carry night and day."

Vogue says:
"Light up a monotone costume with a bright bonnet."

Vogue says:
"Wear purple gloves as the sole colour-accent for black."

Vogue says:
"Have a velvet hat, stitched all over, for the 'quilted look.' "

Vogue says:
"On a gilt shoulder chain—a soft, soft, black bag."

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OCTOBER 1, 1941

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"I get a lot of fun out of smoking Camels... Grand-tasting and mild as can be!"

Mrs Martin Osborn

of Santa Barbara, California

SHE'S GAY AND ATTRACTIVE, this young matron of Santa Barbara . . . and quite definite in her tastes. • • In the color photograph above, Mrs. Osborn wears one of her favorite dinner casuals, a printed silk jersey . . . smokes her favorite cigarette, a Camel. • • "When anyone asks me what cigarette I smoke," she says, "I say 'Camel.' I've been smoking Camels for ten years and I never tire of them. They're *milder* to smoke than any other cigarette I've ever tried."

"I'M BUSY EVERY MINUTE of the day," says Mrs. Osborn. Besides running a household, Mrs. Osborn finds time to do Red Cross work. On week-ends she enjoys sailing, golfing, riding. • • She entertains occasionally with garden parties, frequently with barbecues. • • "Camel cigarettes are such a favorite with my guests," says this California matron, "that I order my Camels by the carton. Of course, 'I'd walk a mile' for my Camels, but I prefer to have them handy!"

The smoke of *slower-burning* Camels contains

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Mrs. Charles Carroll, Jr., *Maryland*
Mrs. Randolph Carter, *Virginia*
Mrs. J. Gardner Coolidge 2ND, *Boston*
Mrs. Anthony J. Drexel 3RD, *Philadelphia*
Mrs. Alexander Cochrane Forbes, *New York*
Miss Eleanor Frothingham, *Boston*
Mrs. John Hylan Heminway, *New York*
Mrs. Alexander Hixon, *California*
Mrs. Louis Swift, Jr., *Chicago*
Mrs. Oliver DeGray Vanderbilt III, *Cincinnati*
Mrs. Kiliaen M. Van Rensselaer, *New York*

BY BURNING 25% SLOWER than the average of the 4 other largest-selling brands tested—slower than any of them—Camels also give you a smoking *plus* equal, on the average, to

5 EXTRA SMOKES PER PACK!